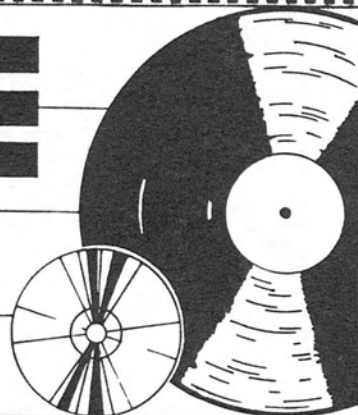


FILM SCORE MONTHLY



#41/42/43, Jan/Feb/Mar '94 - \$3.95

INTERVIEWS:

ELLIOT GOLDENTHAL

James Newton Howard
- *Fugitive* Composer

Kitaro & Randy Miller
- Scoring *Heaven & Earth*

Rachel Portman

Ken Darby

STAR WARS: Music Cue Sheets
Overview: Music for the Westerns

Collector Interest Articles

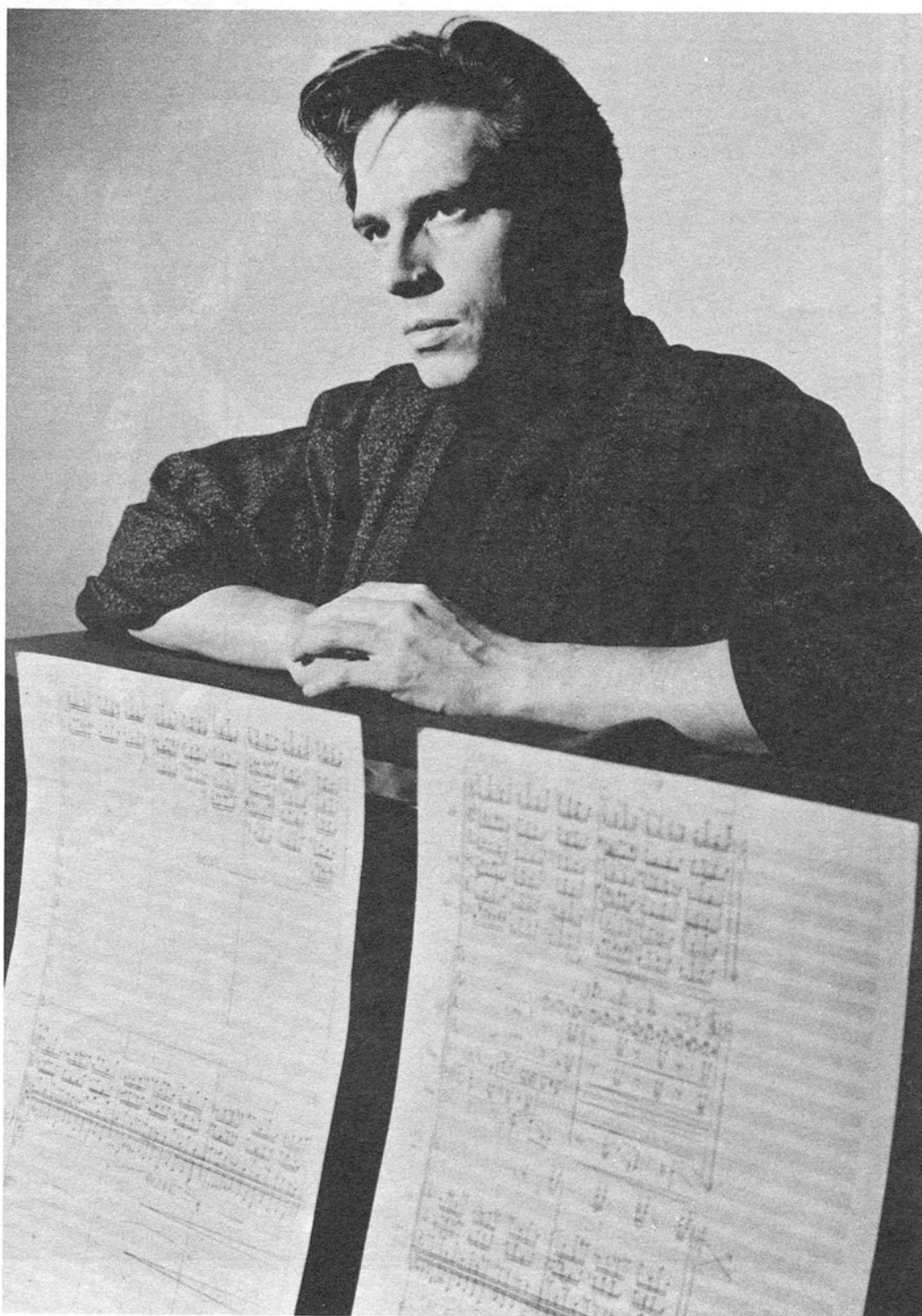
- Collector's Corner
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- New CD Releases
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PLUS:

- News on Upcoming Releases
- Film Music Concerts
- Trading Post
- Letters from Readers
- Questions & Answers
- Sarcastic Comments





Big Screen Records

FILM SCORE MONTHLY

Hi! Welcome to the third monster-sized *Film Score Monthly*, a triple issue covering January, February and March 1994. (In other words, I needed to catch up on my schedule.) However, I'm pleased to announce that staying on schedule should be easier from now on due to the acquisition of Pearson Publishing in Glen Cove, NY as distributor. With over 1,300 copies of FSM going out every month, my little self-distribution operation had gotten too large for me to manage, and Pearson Publishing has graciously agreed to take over FSM's mailing and distribution. This way, I'll have more time to concentrate on editing and production instead. (Maybe I can go to some classes, too.) So let me extend my warmest thanks to Harry Pearson, Bryan Gill, Frank Doris and everyone at Pearson Publishing—source of the highly regarded *The Absolute Sound* and *The Perfect Vision*—for having me on board. Please note their address in the box below right—all subscription matters should be sent there from now on (and you can complain toll free 1-800-222-3201 when your issue is late). Editorial matters (correspondence, Mail Bag comments, ads, Questions, submissions, etc.) should still be sent to my address above right. And don't worry, FSM will continue to be the four-color, glossy magazine it's always been.

SPFM Conference: *The Society for the Preservation of Film Music* will hold its Third Annual Film Music Conference on March 17-20, 1994. Career Achievement Award dinner for Ennio Morricone is scheduled for Friday, March 19th at The Red Lion Hotel, Glendale, California. The theme of the weekend is "Music for the Westerns." Conference sessions will be held at the Gene Autry Western Heritage Museum. Thursday is a pre-conference seminar on writing about film music, with Fred Karlin, Nick Redman, Royal S. Brown, Steven C. Smith and many more, followed by a tour of the Hollywood Bowl's film music exhibit; Friday's sessions feature Elmer Bernstein, Bruce Broughton, Tony Thomas, Martin Marks, Nick Redman, Gillian Anderson and more on the various film music panels and discussions followed by the aforementioned Morricone dinner; Saturday has a "High Noon Luncheon" and more great lectures and panels with Fred Steiner, Basil Poledouris, Nina Rota and more, followed by a swap meet. Sunday has the SPFM trustees' open meeting. See related concert info p. 5. (Please forgive this abbreviated massacre of the schedule—it looks to be a great weekend!) The film composer swimsuit competition has, alas, been postponed. Total registration is \$175 (regular) or \$250 (fancy dinner seating); just the dinner is \$100 or \$200, respectively. Contact the Society at PO Box 93536, Hollywood CA 90093-0536, phone/fax: 818-248-5775. See you there, if I can make it! • There will be a three day symposium March 27-30, 1994 at the University of New Mexico, Albuquerque. Fred Steiner, David Raksin, Buddy Baker and Bruce Broughton are scheduled to attend. If interested, contact the Music Department at 505-227-2127.

Obituaries: British composer Stanley Myers (1930-1993) died last November 9th from cancer. His best known film piece is "Cavatina" from *The Deer Hunter*, though it was actually written for *The Walking Stick* (1970). His numerous credits date back to the late '60s; he frequently worked with Hans Zimmer in the '80s. The composer was working on the BBC production *Middlemarch* at the time of his death; his *Concerto for Soprano Saxophone and Orchestra* has been recorded and will be released by Decca this year. (Thanks to Tom Demary and the SPFM for the info.) • Famous violinist Louis Kaufman died at the age of 88 on Wednesday, February 9th of congestive heart failure. As well as being a successful classical performer, he played on over 400 film scores, beginning with *The Merry Widow* (1934) and continuing (as concertmaster) on *Gone with the Wind*, *Wuthering Heights*, *Cleopatra* and *Magnificent Obsession* among many more. He is survived by his wife, pianist Annette Leibold. • Charles Boyer died January 15th at the age of 48 after a long illness. Boyer wrote a film music column in *Films in Review* for 30 years, under the pseudonym Page Cook, until passing the torch to Jack Smith in April '93. He was known for his acerbic opinions on everyone and everything but also for his incredible love and knowledge of film music. Boyer, reportedly a very private person outside of his Page Cook opinions, knew personally such composers as Friedhofer, Newman and Rózsa, and his columns in *Films in Review* can be credited with bringing many listeners "into the fold." • Raymond Scott died Tuesday, February 7th. Born Harry Warnow, Scott was the composer of "Powerhouse" and related tunes which worked their way into Carl Stalling's scores for all those Warner Bros. cartoons (and a few James Horner scores). He was 85.

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Really Special Thanks to: Norman Newell and the gang at Hamilton I. Newell Printing, Inc. (for real this time). Norm rules!

No Thanks to: The weather up here.

How to Make a Dry Ice Bomb: Insert several chunks of dry ice into an empty 1 liter soda bottle. Add water to accelerate reaction. Fasten top tightly and set aside; will explode in 5-10 minutes.

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SUBSCRIPTIONS: Subscription rates are \$9 for 6 months, \$18 for a year U.S./Canada/Mexico; \$13 for 6 months and \$25 for a year rest of world. U.S. subscribers, pay in cash, check or money order; international subscribers, pay in American cash or an international money/postal order, available at your bank or post office. These must be drawn in U.S. funds on a U.S. bank. Checks payable to *Film Score Monthly*. Postage is by first class/airmail; address corrections requested. Effective March 10, send all subscriptions and renewals to Film Score Monthly, c/o Pearson Publishing, PO Box 360, Sea Cliff NY 11579. Credit card orders (Visa, MC, Am Ex) can now be taken at 1-800-222-3201 (or 516-676-2830 overseas only).

Awards: *Heaven & Earth* (Kitaro) won the 1993 Golden Globe Best Score award. 1993 Oscar nominations for Best Original Score are: Elmer Bernstein, *The Age of Innocence*; Dave Grusin, *The Firm*; James Newton Howard, *The Fugitive*; Richard Robbins, *The Remains of the Day*; John Williams, *Schindler's List*. These will be performed by ballet dancers in a six minute medley at the Oscar ceremonies. Best Original Song nominees are: Janet Jackson, James Harris III and Terry Lewis, "Again" from *Poetic Justice*; Carole Bayer Sager, James Ingram and Clif Magness, "The Day I Fall in Love" from *Beethoven's 2nd*; Neil Young, "Philadelphia" from *Philadelphia*; Bruce Springsteen, "Streets of Philadelphia" from *Philadelphia*; Ramsey McLean and Marc Shaiman, "A Wind and a Smile" from *Sleepless in Seattle*. The U.K. BAFTA Best Original Score nominees are: *The Piano* (Michael Nyman), *Aladdin* (Alan Menken), *Schindler's List* (John Williams), and, curiously, *Sleepless in Seattle* (Marc Shaiman).

Media Watch: The 1/26/94 issue of *The Hollywood Reporter* was their latest Film and TV Music issue, centering on how to ruin movies by licensing songs into them to sell albums. There were articles on Kitaro, Rachel Portman, Patrick Doyle, female composers (including Wendy Carlos and Angela Morley, previously Walter Carlos and Wally Stott) and Bernard "Hermann." There was also an error-filled "Who's Who" of composers (with agency contact addresses) and lots of ads. • The Feb. '94 issue of *Starlog* (#199) had an article on John Barry. The March issue (#200) included capsule profiles of Jerry Goldsmith and John Williams among the 200 most important science fiction creators. Issue #201 features a new film column by David Hirsch. • An article on Danny Elfman ran in the Feb. issue of *Fangoria* magazine. • The Feb. '94 issue of *Sight and Sound* has interviews with Martin Scorsese and Saul Bass, mentioning Elmer Bernstein. • The Jan. 14th *Entertainment Tonight* ran a three minute segment on Bill Conti conducting the trailer music to *8 Seconds*; the Jan. 21st edition had a similar segment on James Newton Howard with Toots Thielemans scoring *Intersection*. • The U.K. movie magazine *Film Review* features a soundtrack page. • A comic book from Dark Horse, *Blanche Goes to Hollywood* by Rick Geary, features an amusing page with the heroine of the story scoring a silent film (info from Tom Linehan). • The 1/14/94 issue of *Entertainment Weekly* had reviews of the Classic Series

Fox discs plus a sidebar on *Alex North's 2001*. • The February '94 issue of *Premiere* had brief reviews by Michael Giltz of a number of sci-fi soundtracks, including *Star Wars*. • Some articles from late last year I neglected to mention, info from James MacMillan: the Oct. '93 *Keyboard* had a feature on Dave Grusin and *The Firm*, last September's *Stereo Review* had three pages on Elmer Bernstein, and there was an article on Bernard Herrmann in the 11/14/93 *The Independent on Sunday* from the U.K. • The April '94 issue of *CD Review* will be a film music issue, with main article by Michael Giltz (and a sidebar by me). • An ad in the 2/18/94 issue of *Goldmine* listed for sale a promo copy of the *Jamboree* rock soundtrack for \$5000. Go figure, Recordman. • Issue #4 of the English publication *Music from the Movies*, evidently "the real home of movie music," is now available from Silva Screen. • There will be an article on trailer composer John Beal (FSM #35, FSM #36/37) in the April issue of *Pro-Sound* magazine. • An article in *The New York Times* of Sunday, 1/30/94 had a review of the soundtracks to *Schindler's List* (thumbs up), *Philadelphia* (the songs, thumbs up) and *The Piano* (thumbs down). • A number of film music pieces were used in the figure skating competitions at the Winter Olympics. Among the most bizarre was "Roxy Loses" from *Basic Instinct*; other pieces used were from *Medicine Man*, *The Right Stuff*, *Much Ado About Nothing*, *Jurassic Park*, *Gone with the Wind* and others.

Books: *Silent Cinema Music* (Theodore van Houton, published by Frits Knuf, Buren, The Netherlands, paperback ISBN 90-6027-628-0) is a new inventory of film music in the Eyl/Van Houton collection in The Netherlands' Filmmuseum. • *Colonna sonora: dizionario ragionato dei musicisti cinematografici* (Ermanno Comuzio, published by Ente dello Spettacolo, Roma, 887 pp.) is a 1992 list of brief biographies of people involved in film music (composers, performers, etc.) with many European musicians frequently ignored in U.S. publications (like this one). Thanks to Bob Kosovsky for the info. • *The International Soundtrack Lexicon* is a new "infocard system" from the Dutch *Foundation for the Promotion of Film Music*. It's like a discography book of A-5 sized cards, and you choose what cards to order. Each card has a color reproduction of the LP or CD with info on the score and film. For info, write to SBFN, PO Box 87, NL-6865 ZH Doorwerth, The Netherlands.

SCORING ASSIGNMENTS

DAVID ARNOLD: *Star Gate*.
ELMER BERNSTEIN: *Canadian Bacon*, *Roommates* (d. Peter Yates).
TERENCE BLANCHARD: *Inkwell*, *White Lies*, *Crooklyn*, *Trial by Jury*.
BRUCE BROUGHTON: *Holy Matrimony*.
MICHEL COLOMBIER: *Major League 2*.
BILL CONTI: *The Next Karate Kid*, *Cops and Robertsons*, *The Scout*.
STEWART COPELAND: *Rapa Nui*, *Surviving the Game*, *Indian Summer*.
PATRICK DOYLE: *Mary Shelley's Frankenstein* (dir. K. Branagh).
DANNY ELFMAN: *Black Beauty*.
GEORGE FENTON: *China Moon*, *Interview with a Vampire*.
ROBERT FOLK: *Thief and the Cobbler*, *Romeo and Juliet* (animated).
MICHAEL GIBBS: *Being Human*.
RICHARD GIBBS: *The Chase*.
ELLIOT GOLDENTHAL: *Cobb*, *Batman*³.
JERRY GOLDSMITH: *Bad Girls* (female western), *Baby's Day Out*, *The*

Shadow, *Jungle Book* (live action), *The Crusades* (d. Verhoeven).
M. GOODMAN: *Getting Even with Dad*.
JAMES HORNOR: *The Pagemaster*, *Legends of the Fall* (d. Ed Zwick).
JAMES NEWTON HOWARD: *Wyatt Earp*.
MAURICE JARRE: *Two Bits*.
TREVOR JONES: *Quick and the Dead*.
MARIO LAVISTA: *A Good Man in Africa*.
DENNIS MCCARTHY: *Star Trek VII*.
JOEL MCNEELY: *Indian Warrior*, *The Radioland Murders* (for G. Lucas).
ENNIO MORRICONE: *Wolf*.
MARK MOTHERSBAUGH: *It's Pat!*
DAVID NEWMAN: *The Flintstones*.
RANDY NEWMAN: *Maverick* (western), *The Paper* (dir. Ron Howard).
THOMAS NEWMAN: *Threesome* (film due soon, CD on Epic), *Shawshank Redemption*, *The War*.
JACK NITZSCHE: *Harlem: A Love Story*.
BASIL POLEDOURIS: *Serial Mom* (d. John Waters, CD on MCA).

Subject to Change Upon the Slightest Whims of Idiot Filmmakers

RACHEL PORTMAN: *War of the Buttons*, *Siren* (UK films), *Road to Wellville* (dir. Alan Parker).
ZBIGNIEW PREISNER: *When a Man Loves a Woman*.
J.A.C. REDFORD: *Mighty Ducks 2*.
GRAEME REVELL: *Penal Colony*.
RICHARD ROBBINS: *Milk Money*, *Pet*.
NILE ROGERS: *Beverly Hills Cop 3*.
MARC SHAIMAN: *North* (dir. Reiner), *City Slickers 2*; will be music supervisor on *That's Entertainment 3*.
ALAN SILVESTRI: *Clean Slate*, *Forest Gump* (dir. Zemeckis), *Blown Away*.
DAVID SPEAR: *Pentathlon*.
MICHAEL STEARNS: *Deadly Temptress*.
W.G. SNUFFY WALDEN: *The Stand*.
BENNIE WALLACE: *Betty Boop*.
CHRISTOPHER YOUNG: *Dream Lover*, *Judicial Consent*, *Murder in the 1st*.
HANS ZIMMER: *The Client*, *The Lion King* (Disney, animated, songs by Elton John, lyrics by Tim Rice).

John Williams had to withdraw from scoring *Wolf* due to a scheduling conflict. Ennio Morricone's score for the picture is already in the can. Williams will be staying with the Boston Pops as music advisor and guest conductor in 1994 until a replacement is found; 1993 was to be his final year with the Pops. • TV Stuff: John Debney did a fill-in on *Star Trek: The Next Generation* in January, "The Pegasus." Meanwhile, Don Davis is filling in on *seaQuest DSV* (3 shows) while Debney scores *White Fang 2*. • Christopher Franke scores *Babylon 5*. • David Michael Frank scored William Shatner's *Tekwar*. (Has the show been canceled yet?) • Joe Lo Duca scored *Mantis*, not Terence Blanchard as listed last month. • Alf Clausen has scored *The Critic* (animated), theme by Hans Zimmer. • David Kurtz will score the *Alien Nation* TV movies for Fox which will hopefully happen at long last.

INCOMING

Elektra was reported to be issuing *Six Degrees of Separation* (Jerry Goldsmith) on March 1st. • Epic has released both song and score CDs to *Philadelphia*. The Howard Shore score album also has some opera cuts; the song album has one score cue, "Precedent," not on the score album. D'oh! • The Cerberus Europe CD of *U-Boats* (Christopher Young) screwed up some tracks—one is repeated and the closing track is omitted. Buyer beware. • Milan Europe has released a Wojciech Kilar compilation (74321 17638-2). Footlight Records has this in the U.S.; they also have a Japanese CD of Mancini's *The Party* (BVCP-1030). • The English Mute label has released a CD of Michael Gibbs' scores to *Century* and *Close My Eyes*; review next month. • In addition to two new Michael Whalen documentary score albums, Narada has released a CD of *Kung Fu: The Legend Continues* (TV, Jeff Danna, NC 66008). • A CD of Franz Waxman's *Spirit of St. Louis* and *The Story of Ruth* is now scheduled to be out by summer on Capriccio. Last year Capriccio Europe released a compilation (Brandenburgische Philharmonie/Manfred Rosenberg, 10 469) of previously available music by Korngold, North, Goldsmith, etc. • Tangerine Dream news: Virgin will reportedly be issuing a 5CD TD box set around Christmas '94. They will finally be issuing a CD of *The Keep*

STUFF COMING OUT

(1983) this spring. • Rhino has issued *Valley Girl* (various) on CD. • Angel has released Richard Robbins/classical albums to Merchant/Ivory films *Heat and Dust*, *Quartet*, and *The Europeans*. • Tony Thomas will be recording two CDs in mid-April in Berlin (Richard Kaufman, cond.) for Marco Polo: 1) *The Swashbucklers: Captain Blood* (Korngold), *The Three Musketeers* (Steiner), *Scaramouche* (V. Young), *The King's Thief* (Rózsa). 2) *Masters for Historical Romance: Juarez*, *Overture* (Korngold), suite from *Devotion* (Korngold), suite from *Gunga Din* (Newman), *The Charge of the Light Brigade* (Steiner). • The next Hollywood Bowl Orchestra compilation, *Songs of the Earth*, will be out from Philips Classics later this year. • The Italian CAM label has released *Mondo Cane* (Oliviero and Ortolani). See p. 41 for reviews of many of CAM's other new releases. • U.S. readers who have trouble finding any of these CDs should contact mail order dealers Footlight Records (212-533-1572), STAR (717-656-0121), Screen Archives (202-328-1434, see ads, p. 7), Intrada (see next page), or Super Collector (16547 Brookhurst St, Fountain Valley CA 92708, ph: 714-839-3693). They've got 'em! For LPs, see the set sale this issue from ASQ (p. 24), and send away for the new sale list from West Point Records (24325 San Fernando Road, Newhall CA 91321).

Record Label Round-Up: How You Will Spend Too Much \$

edel America: *Catch Me if You Can* (Tangerine Dream) and *A Tribute to Sean Connery* (various, orchestral re-recordings) should be out. Due late March are *Best of Stephen King* and *Best of Van Damme*. Due in May/June is a complete score CD to *The Terminator* (Brad Fiedel). *Best of the West*, *Best of Sci-Fi*, *Rebel*, *Best of John Williams* and *Best of Ennio Morricone* should be forthcoming in the U.S. this summer (they're already out in Europe). *Christmas in Connecticut* (Charles Fox) should be out in late 1994. • Due in March/April in Europe are two more 2CD sets, *Best of Adventure* and *Best of Fantasy*, orchestral re-recordings of suites and themes from respective genre scores, with previously unreleased music.

EMI England: Due soon is *Adam Faith: The EMI Years*, presenting over 60 tracks recorded in the late '50s; at least one third feature accompaniment by John Barry. Supposedly forthcoming as well is one more volume (3) in EMI's series of early John Barry work on CD, covering 1962-3.

Fox: Here is the tentative line-up for Fox's second batch of Classic Series CDs, all using the original recordings: 1) *The Ghost and Mrs. Muir/Anna and the King of Siam* (Bernard Herrmann). 2) *Journey to the Center of the Earth* (Bernard Herrmann). 3) *Predator/Die Hard* (Alan Silvestri/Michael Kamen). 4) *The Other/The Mephisto Waltz* (Jerry Goldsmith). These are currently planned for late spring/early summer. More titles TBA.

GNP/Crescendo: Due soon is *Mad Max 3: Beyond Thunderdome* (Maurice Jarre, Tina Turner, first U.S. CD). In the works for summer is *Victor/Victoria* (Mancini, with extra music, first CD) and for the distant future a Jay Chattaway *Star Trek: The Next Generation* CD, episode titles TBA.

Intrada: Due next in Intrada's regular series of releases is *Freefall* (Lee Holdridge, new action film). Intrada will soon be launching a new series of complete score re-recordings ("none of that suites and themes crap") conducted by Bruce Broughton. First slated for recording are Miklós Rózsa's scores to *Julius Caesar* and *Ivanhoe*, under Dr. Rózsa's supervision; more titles TBA. Intrada is a label and a mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: Rózsa's *Symphony #1* should be out. Due in March is a Bernard Herrmann CD of *The Devil and Daniel Webster Suite*, *Currier and Ives Suite*, *For the Fallen and Silent Noon*. Due in April is *The Magnificent Seven/The Hallelujah Trail* (Elmer Bernstein, new recording cond. James Sedares). Due later this year: a new recording of two Isaak Schwartz scores to Kurosawa films (tentatively due in June), a new recording of suites to Shostakovich's scores for *The Gadfly*, *King Lear* and *Hamlet* (August), and a Rózsa chamber music CD (September). Pushed back to 1995 is a CD of piano concerti by Waxman, Herrmann, Rózsa and North.

Label 'X': Due next: LXCD 8: *The Daniele Amfitheatrof Project, Vol. 1*.

Milan: *Elephant Man* (John Morris) is out; *Gettysburg Vol. 2* (songs from the era, no Randy Edelman) hits stores March 15th. (Milan has also pressed a single for this, with three tracks from the album.) Due in May is *Raise the Red Lantern* (score to acclaimed Chinese film); due in June is *Desperate Remedies* (thriller, Peter Scholes and opera cuts). Recently released in Europe was *Scent of the Green Papaya* (Oscar nominated foreign film, Ton-That Tiet); a U.S. edition may happen. Also forthcoming is a Mel Brooks compilation, *The Magic of Mel Brooks' Movie World*.

Play It Again: Forthcoming this spring and early summer: 1) PLAY 006: *The A-Z of British TV Themes Vol. 2*, various artists, due April. 2) PLAY 008: *Dr. Who and Other Classic Ron Grainer Themes*, due May. 3) *The Ember Years Vol. 3*, early John Barry recordings with Chad & Jeremy and A Band of Angels. 4) PLAY 009: *The Film Music of Roy Budd*, containing 10 tracks from *Fear Is the Key*, 6 from *Soldier Blue*, and 8 other Budd film themes, due July. Screenthemes (22 Kensington Close, Toton, Beeston, Nottingham NG9 6GR, England) will have these in stock first and at discounted rates; send an SAE or IRC for pricing information.

Prometheus: Due next is a CD of *Draw and Red River* (Ken Wannberg).

Silva Screen: Forthcoming in England: *No Retreat, No Surrender* (Paul Gilreath, another Jean Claude Van Damme film); *Gone with the Wind: The Classic Max Steiner* (new recording, Westminster Philharmonic/Kenneth Alwyn, suites from 8 Steiner scores); *Napoleon* (Carl Davis, 1927 silent film). Due shortly in the U.S. are the "Best of" John Barry, James Bond, Stallone and Eastwood compilations (recorded in Prague; buyer beware).

SLC: Due March 21: *Le dernier metro* (aka *The Last Metro*, Georges Delerue, SLCS-5024), *Divya: integrale version* (Vladimir Cosma, SLCS-5028). Due April 1: *Toonful* (various, SLCS-3007), *Carlito's Way* (Patrick Doyle, SLCS-7216). Due April 21: *M Butterfly* (Howard Shore, SLCS-7217), *Malice* (Jerry Goldsmith, SLCS-7218). SLC is the label which releases Varèse CDs in Japan with the same musical content but different packaging (i.e. *Toonful*, *Carlito's Way*, *M Butterfly*, *Malice*).

Sony: CDs of *The Blue Max* (Jerry Goldsmith, expanded edition), *King Rat* (John Barry) and *The Wrong Box* (John Barry) are now set for July.

Varèse Sarabande: *Younger and Younger* (Zimmer), *Young Indiana Jones Chronicles Vol. 4* (McNeely/Rosenthal), *Angie* (Goldsmith) and *Golden Gate* (Goldenthal) should be out. Due March 15th: *On Deadly Ground* (Poledouris), *I'll Do Anything* (Zimmer), *The Hudsucker Proxy* (Burwell) and *Raising Arizona/Blood Simple* (Burwell, reissue).

Virgin: Upcoming are *Backbeat* (Don Was, Beatles film), *Little Buddha* (Ryuichi Sakamoto) and *Blanc* (Zbigniew Preisner); see ad, p. 35.

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of February 20, 1994

<i>Ace Ventura, Pet Detective</i>	Ira Newborn	Morgan Creek	<i>My Girl 2</i>	Cliff Eidelman	Epic (7 min. score)
<i>The Age of Beauty</i>	Antoine Duhamel	BMG	<i>Naked</i>	Andrew Dickson	
<i>The Age of Innocence</i>	Elmer Bernstein	Epic	<i>On Deadly Ground</i>	Basil Poledouris	Varèse Sarabande
<i>Blank Check</i>	Nicholas Pike		<i>The Pelican Brief</i>	James Horner	Big Screen
<i>Blink</i>	Brad Fiedel	Milan	<i>Philadelphia</i>	Howard Shore	Epic (2 albums)
<i>Blue</i>	Zbigniew Preisner	Virgin Movie Music	<i>The Piano</i>	Michael Nyman	Virgin
<i>Blue Chips</i>	Rogers, Beck, Beaver	MCA	<i>Reality Bites</i>	Karl Wallinger	RCA
<i>Body Snatchers</i>	Joe Delia		<i>The Remains of the Day</i>	Richard Robbins	Angel
<i>8 Seconds</i>	Bill Conti	MCA	<i>Romeo Is Bleeding</i>	Mark Isham	Polygram
<i>Farewell, My Concubine</i>	Zaho Jiping	Varèse Sarabande	<i>Schindler's List</i>	John Williams	MCA
<i>The Getaway</i>	Mark Isham		<i>Shadowlands</i>	George Fenton	Angel
<i>I'll Do Anything</i>	Hans Zimmer	Varèse Sarabande	<i>Short Cuts</i>	Mark Isham	Imago
<i>In the Name of the Father</i>	Trevor Jones	Island (18 min. score)	<i>Silent Tongue</i>	Patrick O'Hearn	
<i>Mrs. Doubtfire</i>	Howard Shore	Fox	<i>Sugar Hill</i>	Terence Blanchard	Fox
<i>My Father, the Hero</i>	David Newman		<i>What's Eating Gilbert Grape</i>	Alan Parker, Björn Isfält	

FILM MUSIC CONCERTS

Colorado: May 6—Arapahoe Phil., Englewood; *Psycho* Suite (Herrmann).

May 8—Colorado Chamber Orch., Aurora; *Star Trek: TNG* theme.

Indiana: Apr 16—Bloomington Pops; *The Raiders March*. Apr 29—Indianapolis s.o.; *Age of Innocence* (Bernstein), *Free Willy* (Poledouris).

Iowa: Apr 15, 16—Waterloo Cedar Falls Orch.; *How the West Was Won* (Newman), *Rawhide*, *High Noon* (Tiomkin), *The Magnificent Seven*.

Kentucky: Apr 23—Louisville s.o.; *The Raiders March* (Williams).

Maryland: Apr 28, 29, 30—Baltimore s.o.; *Around the World in 80 Days* (Gold), *Taras Bulba* (Waxman), *Lawrence of Arabia*, *Dr. Zhivago*, *Ghost* (Jarre), *Hangover Square*, *Psycho* (Herrmann), *Addams Family* (Mizzzi/Shaiman), *Dances with Wolves* (Barry), *The Avalon* (Newman), *Magnificent*

Seven (Bernstein), *The Raiders March*.

Missouri: Mar 12—Kansas City s.o.; *Vertigo* (Herrmann), *The Mission*.

New York: Apr 14—Little Orchestra Society; *The Mission* (Morricone).

Ohio: Mar 19, 26—Cincinnati Pops; *Free Willy* (Poledouris).

Texas: May 15—First Baptist Church, Carlton; *Fahrenheit 451* (Herrmann).

Washington: Apr 30, May 1—Northwest Chamber Orch, Seattle; *Psycho*.

Canada: Mar 10-12—National Arts Center Orch., Ottawa; *Dr. Zhivago*.

Sweden: Mar 22—Swedish Broadcasting, Stockholm; *Notorious* (Webb).

Maurice Jarre will conduct the Israel Philharmonic Orchestra in a concert of 17 of his works (*Dr. Zhivago*, *Dead Poets Society*, *Lawrence of Arabia*, *Ryan's Daughter*, *Ghost*, *Two Bits*, lots more, some to film) Wednesday, April

13th. This will be at the Alte Oper in Frankfurt/Main, Germany. Call the ticket service at 069/1340-400 or write Postfach 17 01 51, 60075 Frankfurt or Taunusanlage 21, 60325 Frankfurt. (Thanks to Günther Mulder for the info.)

On March 17th (during the SPFM con) there will be an ASMAC benefit concert at The Wilshire Theater in Beverly Hills. Goldsmith, Bernstein, Mancini, Jarre and others will be there with The Young Musicians Foundation Debut Orchestra. There will also be two screenings (on March 19 and 20) of the silent film *The Covered Wagon* with live accompaniment by Gillian Anderson & The LA Musical Heritage Orchestra (score by H. Riesenfeld). See p. 3 for con details.

There will be a *Star Trek* concert 8PM Saturday, March 19th during the March 18-20 Creation *Trek* convention in LA.

Jay Chattaway and Gerald Fried will conduct their music from the respective shows. Call Creation at 818-409-0960.

John Scott conducted a concert at the Barbican in London on Jan. 29th. Jerry Goldsmith conducted a concert on BBC Radio 2 on Jan. 15th; report upcoming.

For a list of silent film music concerts, write to Tom Murray 440 Davis Ct #1312, San Francisco CA 94111.

This is a list of concerts taking place with film music pieces being performed. Thanks go to John Waxman for this list, as he provides the scores and parts to the orchestras. If you are interested in a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* (Note: "s.o." stands for "symphony orchestra"; works performed follow the semi-colons).

READER ADS

WANTED

Jeff Delk (170 Silvermaple St, Porterville CA 93257-2568) is looking for a CD of *Dune* (Toto) and a cassette of *Legend* (Tangerine Dream).

Don Flandro (6885 S Redwood Rd #1303, West Jordan UT 84084) is looking for CDs of *The Witches of Eastwick*, *Octopussy* and *The Blue Max*.

Barry M. Freiman (1517 Allview Dr, Potomac MD 20854) is looking for the Japanese CD of *Superman II/III* (Williams, arranged by Thorne, WPCP-3860).

Matt Hargreaves (17341 32nd Ave S #D-118, Seattle WA 98188) is looking for the 1988 Japanese CD to *Made in Heaven* (Pioneer 32XD-934, Mark Isham).

Paul Heffernan (8 Clode Crescent, MacGregor ACT 2615, Australia) is looking for the LP re-recording of *Land of the Pharaohs* (Tiomkin, EB FMC-13, 1978) and CDs of *The Final Countdown* (John Scott) and *Krull* (James Horner, 79 min.). Will compensate for a metal tape dub (TDK MAX-90 or equivalent) with Dolby B if any or all of the above prove unobtainable.

Jack Hirschhorn (986 E 19 St, Brooklyn NY 11230) is looking for: 1) *Across the Bridge and Southern Comfort* (USA LPs in VG+ or better cond.). 2) *The Northerners* (Dutch, 1993, new or used CD). 3) Any soundtrack LPs or CDs featuring David Lindley or English folksingers June Tabor or Maddy Prior. 4) *The Hit* (UK LP or CD in VG+ or better cond.). Please send prices requested and condition of item.

Sebastien Lifshitz (11 Rue Erard, 75012 Paris, France) is looking for a CD of *Quo Vadis* (Miklós Rózsa, London re-recording).

David Moraza (320 Cedar St, Seattle WA 98121) is looking for mint CDs of *White Palace* (Fenton), *Body Heat* (Barry), and a CD or cassette of *Heartbreakers* (Tangerine Dream).

M' Rae Perry (1018 N Cooper, Olathe KS 66061) is looking for reasonably priced used CDs of *In Harm's Way*, *Blue Max*, *Supergirl* (original version), *Boys from Brazil*. Also seeking classical organ album release (George Baker III, Lyricord label?, 1979) of William Bolcom's *What a Friend We Have in Jesus*.

Scott Thompson (PO Box 57, Henagar AL 35978, ph: 205-845-7760) is looking for the following LPs by: Philippe Sarde: *La dernière femme* (Pathe C066-14306), *Une histoire simple* (Carrere Cobra 37020), *Le juge et l'assassin* (Savannah 10061), *Liza* (Epic 64994), *Sortie de secours* (Pathe C062-11077); Georges Delerue: *Femmes de personne* (Gen. Music 803-061), *L'incorrigible* (Pathe C066-14236), *Jue solitaire* (Pathe C064-14374), *Descente aux enfers* (Carrere 66390); Others: *Alfred the Great* (Raymond Leppard, MGM 8112), *Alexander the Great* (TV, Leonard Rosenman, ABC-TV1). Also looking for CD of *Knights of the Round Table* (Rózsa, Varèse).

Mark Younge (2420 W Raye, Seattle WA 98199, ph: 206-283-9357) is looking for these soundtrack LPs: *Swashbuckler* (Addison), *1900* (Morricone), *A Genius* (Morricone), *It's Alive 2* (Herrmann), *Pink Panther Strikes Again* (Mancini), *Tourist Trap* (Donaggio), *Freud* (Goldsmith, Citadel reissue), and these cast LPs: *Bravo Giovanni* (Schafer), *Rex* (Rodgers), *Dance a Little Closer* (Strouse), *13 Daughters* (Magoon, Jr.) *I'm Solomon* (Gold).

FOR SALE / TRADE

Glenn D. Baker (6133 Queen Anne Ct, Norcross GA 30093) has the following (near-mint) used CDs for sale: For \$10: *Best of Jean Claude Van Damme* (Various). For \$9 ea.: *The Player* (Newman), *Yor* (Scott). For \$8 ea.: *Year of the Comet* (Mann), *Radio Flyer* (Zimmer), *Farewell My Concubine* (Jiping), *How Green Was My Valley* (Newman), *Lionheart* (Scott), *Army of Darkness* (Lo Duca/Elfmann), *Alien³* (Goldenthal), *Airport* (Newman), *Spogliati, protesta, uccidi!* (Morricone). For \$7 ea.: *Pet Sematary* (Goldenthal), *Equinox* (Various), *Year of the Gun* (Conti), *Sacco and Vanzetti* (Morricone), *Elizabeth & Essex* (Korn-gold), *Antarctica* (Vangelis), *Backdraft* (Zimmer). For \$6: *Keeper of the City* (Rosenman). For \$5 ea.: *Aces*, *Iron Eagle III* (Manfredini), *Thoroughly Modern Millie* (Previn). Please include for shipping: \$2 first disc, 50¢ each additional disc. Minimum order: \$10.

David Hamilton (14333 Addison St #305, Sherman Oaks CA 91423) has for sale several hundred LP punch-outs from Varèse and MSFL records (the label parts from defective LPs). \$2.50 each, cheaper for quantity; several hundred titles, limited #'s of each; write w/ list of titles you might want. (Good coasters.)

Ronald Mosteller (4287 Banoak Rd, Vale NC 28168, ph: 704-462-2811) has LPs for sale, almost all in mint condition (opened but not played), including: *Anne of 1000 Days*, *Blue Max* (Citadel), *Last Valley*, *Legend of Lone Ranger*, *Mary, Queen of Scots*, *Reivers*, *Towering Inferno*, *Jane Eyre* (TV), *Sodom & Gomorrah*, and more. Send SASE or call for list.

Pedro Pacheco (Apartado de correos 489, 07080 - Palma de Mallorca, Spain) has for sale two CAM CDs (sealed): *L'immortalita* (Why Simona, CSE 063) for \$18 and *Stanno tutti bene* (COS 001) for \$22, both Morricone. Also for sale: a used, like-new CD of the orig. French version of *Les Parapluies de Cherbourg* (M. Legrand, lyrics by J. Demy, Polygram 834 139-2) for \$12. Prices include postage by registered air mail.

Chris Shaneyfelt (PO Box 6717, Grove OK 74344, ph: 908-786-8049 after 11PM CST, anytime Sundays) has for sale: For \$5 ea.: *Re-Animator/Bride of Re-Animator*, *Pit and the Pendulum*, *Puppet Master I & II*, *Altered States*, *Lethal Weapon 2*, *Pops in Space*, *Joy to the World* (Williams & Pops), *Children of a Lesser God*, *Black Rain*, *Until September/Star Crash*, *Blind Date*, *Rover Dangerfield*, *Tucker*, *Out of This World* (Pops), *Freejack*, *Hyperspace/Beauty and the Beast*, *Pops Britannia*, *The Time Machine*, *Year of the Gun*, *Parenthood*, *Salute to Hollywood* (Pops), *Sunset Blvd.* (Gerhardt cond.), *Phantom of the Opera* (Segal, Restless Cond.). For \$7 each: *Mancini's Greatest Hits* (Kunzel cond.), *Where the River Runs Black*, *Jagged Edge*, *Hitchcock: Master of Mayhem* (Schiffrin cond.). For \$8 each: *Ghost Story*, *Free Willy*, *Act of Piracy/The Great White*, *Game of Death/Night Games*. For \$10: *Gremlins 2*. For \$4 ea.: *Man in the Moon*, *Awakenings*, *A Handful of Dust*, *Avalon*. James Bond CDs for \$7.50 ea.: *Thunderball*, *Moonraker*, *Goldfinger*, *Diamonds Are Forever*, *On Her Majesty's Secret Service*. Very out-of-print Jerry Fielding CDs: *Film Music 1* (Bay Cities, 2CD set) \$50; *Film Music 2* \$20; *Film Music 3* \$20; *The Wild Bunch* (Screen Archives) \$25. All titles priced \$4-5 in good condition (some wear on jewel box, some notched); everything else in great condition. Postage is 75¢ per CD; if you buy 3 or more, postage is paid. Inquire about availability; "absolutely no negotiating... I'm shy."

Bob Smith (2641 Twin Oaks Ct Apt 102, Decatur IL 62526) has several CDs for sale including *Batteries Not Included*, *The Grifters*, *Ramblin' Rose*, *Willow*, *Addams Family*, *Beauty and the Beast* (TV). Also for sale: sealed cassettes of *Batteries Not Included*, *Moon Over Parador* and over 150 LPs, including a sealed *Young Sherlock Holmes*. SASE for complete list.

J. Martin Smith (1758 Friedrick Dr, San Diego CA 92104) has for sale CDs of *Indiana Jones and Temple of Doom*, *Cocoon*, *The Blue Max*. Please send bids.

Steve Tompkins (2208 Benson St 1st Floor, Philadelphia PA 19152-2502) has for sale or trade a few hundred French and Italian soundtrack LPs including: *Les biches* (Jansen), *Satyricon* (Rustichelli), *Il e dio* (De Sica), *Le je mari sul mio corpo* (Gaslini), *France e ciccio sul sentiero de guerra* (Pregadio), *La lumiere des justes* (Gavarentz), *Angeli senza paradisa* (Lavagnino), *L'humour vagabonde* (Demarsan), *Il faut veire dengerusement* (Bolling), *Je suis timide mais je me soigné* (Cosma), *Le juge et l'assassin* (Sarde), *Il y a longtemps que je t'aime* (Anfosso). Also for sale: about 50 French EPs and 100 Italian singles. Write for list.

Jerry Valladares (639 Loyola Ave, 3rd Fl, New Orleans LA 70113) has the following mint CDs for sale: *Country \$7*, *Parenthood \$5*, *Arachnophobia \$3*, *Shout \$5*, *American Me \$5*, *Awakenings \$5*, *Nothing But Trouble \$3*, *Avalon \$5*, *Gods Must Be Crazy \$4*, *Rover Dangerfield \$3*, *Hero \$6*. Shipping & handling \$1 first disc, 50¢ add'l discs. Please write to reserve.

Tom Wallace (20 Drew Rd, Somersworth NH 03878-1402) has for sale 18 CDs for \$145, S & H included. Titles include *Firestarter*, *Last Action Hero* (score), *Supergirl* (Silva Screen), *Cocoon 2* (Horner).

BOTH FOR SALE / TRADE AND WANTED

Larry Blamire (21 Harding Ave, Belmont MA 02178, ph: 617-489-5133) has for sale or trade the following like new CDs: *Race for Yankee Zephyr* (May), *Shipwrecked* (Doyle), *Wind* (Poledouris, Japanese import), *After Dark*, *My Sweet* (Jarre), *Eve of Destruction*, *The Bear*, *Pirates* (Sarde), *Psycho II* (Goldsmith), *Casualties of War* (Morricone). Looking for CDs of *Where Eagles Dare*, *Mountains of the Moon*, *Flesh + Blood*.

Cédric Delelee (18 Rue de Touraine, 72430 Noyen, France) has these CDs for trade: *Music from Hammer Films*, *Symphonic Fellini/Rota*, *Anthony Adverse*, *Il etait une fois Morricone* (two 2CD sets), *Music from*

the Films of Clint Eastwood, *Farewell, My Concubine* (sealed), *Legends of Hollywood 1*, *Demolition Man* (sealed), *Unforgiven*, *M. Butterfly*. Will trade 2 CDs for 1 (except for sealed ones) since they are signed [by Cédric, not the composer]. Available for auction: LP of *West Side Story* (1961 French release, CBS, m/vg+). Looking for unreleased scores on cassette, partially (Conan, *Basic Instinct*, *Total Recall*, *North and South*) or totally (*Young Guns 2*, *Maskerade*, *Days of Thunder*, *Predator*, *Flatliners*, *Pretty Woman*, *Die Hard*, *The Package*, *8 Million Ways to Die*, anything by Poledouris), cassettes taken from studio tapes or films. Also wanted: *Cherry 2000* CD. Also for trade: studio tape of *The Keep* score & trailer music.

David Friede (1279 Folkstone Dr, Pittsburgh PA 15243, ph: 412-429-9642) is looking for *Batteries Not Included* (Horner, CD, cassette, or dub of CD), *Cocoon* (Horner, CD or cassette), and *Flesh + Blood* (Poledouris, CD or cassette). Available for trade are 1 CD and 2 cassettes of *Willow* (Horner) and LPs of *Flesh + Blood*, *Humanoids from the Deep* (Horner), *Cocoon* and *Batteries Not Included*.

Sam L. Houghton (8424A Santa Monica Blvd, Suite 711, Los Angeles CA 90069, ph: 213-650-7707) is looking for: Goldsmith *Suites & Themes* CD (SRS). Will trade or sell (if reasonable price offered) these new CDs: *Once Upon a Time in America* (Mercury), *The Final Conflict* (Varèse), *Islands of the Stream* (Intrada), *Planet of the Apes* (Intrada, w/ "The Hunt").

Dennis Michos (Via Terdi 25A/10, 16141 Genoa, Italy) has for sale/trade *Star Wars* (2CD set, RSO 800096-s, \$18), *Empire Strikes Back* (RSO, \$10), *Return of the Jedi* (RSO, \$10), German editions, mint condition. Also for sale/trade: *Il segreto del bosco vecchio* (Piersanti), *DOA* (Varèse), *Tai-Pan* (Jarre, Varèse), *The Egyptian* (Newman/Herrmann, Varèse), *Living Daylights* (Barry, WB), *Plus grande musée du monde* (Morricone, Japan), *Dimenticare palerino* (Morricone), *Fitzcarraldo*, *mediterraneo*, *il grande cocomero* (Leval/Gatto), *Open Doors* (Piersanti), *London Sessions Vol. 2* (Deleue, Varèse), *La cociara* (Trovaoli), *Kapò/Rosalino paterno soldato* (Rustichelli), *Suspended Stop of the Stork* (Karandrou), *Man from Snowy River* (Varèse 47217), *Air Power/Holocaust* (Koch), *Falcon and the Snowman* (Metheny, EMI 7484112), *Mad Max 3* (Jarre), *Dirty Dozen/Hannibal Brooks* (EMI CDP 7342522), *Wizard of Oz* (CDMGM-7), *Music of Lee Holdridge* (Varèse 47244), *Music of Alfred Hitchcock Films* (Varèse 47225). Send your trade lists and offer prices. If you don't get an answer within 3 weeks consider the title sold. Add \$2.50 shipping first disc, \$1 each additional disc. Wanted: *The Reivers*, *Obsession* (both SRS), *Lion in Winter*, *55 Days in Peking* (Varèse), *Rose Tatoo*, *Flesh + Blood* (Varèse club), *Krull* (SCSE).

Mike Murray (8555 Lamp Post Circle, Manlius NY 13104) has a sale list available of soundtrack/show LPs, a lot still sealed, some CDs. SASE for list. Looking for *Movie Pop Parade Vol. 1* (MGM E-3220).

Darren Primm (PO Box 4405, Melb Uni Post Office, Parkville, Victoria 3052, Australia) has for trade only a CD of *Cocoon* (Horner). Seeking *Flesh + Blood* (Poledouris), *The 'Burbs*, *Raggedy Man* (Goldsmith).

Michael J. Schiff (110 Harbor Blvd, E Hampton NY 11937) has for sale the score CD of *The Last Action Hero* (Kamen) for \$9 plus \$2 shipping. Wanted on CD are *Link*, *The 'Burbs* (Goldsmith), *Cherry 2000* (Poledouris), *The Lighthorsemen* (Millo), *Eye of the Needle/Last Embrace* (Rózsa) and *Body Heat* (Barry).

Bill Smith (4716 W 152nd St, Lawndale CA 90260) is looking for CDs of *The Abyss* (Silvestri), *Last Starfighter* (Safan), *'Burbs* (Goldsmith), *Dune* (Toto), *Silverado* (Broughton), *Warlock 2* (McKenzie), *Needful Things* (Doyle), *NeverEnding Story 2* (Folk), *Demolition Man* (Goldenthal). For sale/trade (used, perfect cond.), postpaid: For \$6: *Star Trek IV* (Rosenman). For \$7 ea.: *Planet of the Apes* (Pro. 3), *Extreme Prejudice* (Goldsmith), *Gorky Park*, *Thunderheart*, *Once Around*, *Krull* (orig. 45 min. CD, Horner). For \$9 ea.: *Chaplin* (Barry), *Twilight's Last Gleaming*, *Russia House* (Goldsmith), *Star Wars* (2CD Polydor). \$65 for all. Trades preferred, write first about availability.

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale/trade, or LPs/CDs they want, or areas they would like to write others about, etc. To place an entry (it's free), write in; you may write your entry word for word or tell what you want to say and an entry will be written for you. No need to specify you want "rational" offers. Long lists piss me off. Talk of tape dubs is generally uncool.

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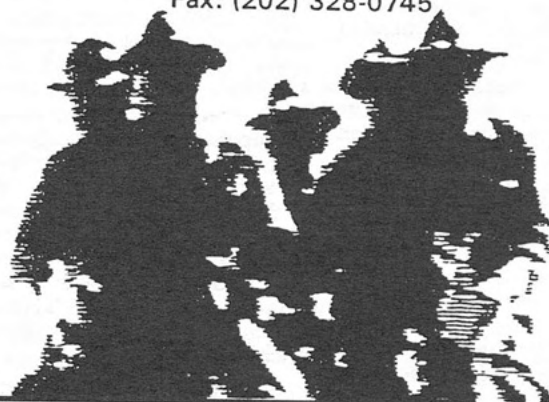
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Months ago, our editor-in-chief asked me to develop a "list" of the month to include in my column. After a few top ten lists of this or that, I set about developing our own "top 50" list of collectible soundtracks, using Osborne's soundtrack guide as a rough framework. During summer 1993 this list appeared in blocks of ten albums until completed in the Aug/Sept issue. Initially, I perceived this as an easy task. Everyone was surely in agreement on the top 50 rarest and collectible soundtracks, right? Absolutely not!

What followed was an educational process for me and the many fellow collectors who helped with this list. Despite my 17 years of collecting experience, many commercial, domestic albums that I had never heard or seen started popping out of the woodwork. Not only did this process prove Osborne's top 100 list far off the mark, it became readily apparent that it is almost impossible to develop such a list unless the criteria are very specific.

I initially assigned only two criteria to the list: the LPs had to be commercial, domestic releases only. This eliminated any questionable entries including the plethora of rare bootleg recordings and other albums that are only rumored to exist. We included 10" albums, stereo and mono 12" albums, and TV soundtracks as well as they were rapidly escalating in value. My unwillingness to subdivide the list further proved only to complicate the issue of compiling a true top 50 list.

Over the past four months, I have heard from many seasoned soundtrack collectors, including one gentleman from Europe who had all but four of the albums in his collection! Most seemed to be in agreement that any list should be devoid of television soundtrack albums, and several suggested splitting mono and stereo versions in separate lists. Additional suggestions included a list of 10 inch soundtracks only (more on this next month). Interestingly, a third area, 45 EP soundtracks, seemed full of confusion and lacking any organization at all. There was more than a hint that these 45 rpm releases may in fact be the rarest of all soundtracks. (The data on 45 EPs will be compiled and published this year as well.)

What factors, then, influence a given collector when a rarity value or ranking is assigned to a given soundtrack album? Foremost, regional influences play a major role. It became strikingly apparent during this project that we suffer from a "coastal" problem in this hobby. What is considered rare on the coasts may be more common in the interior of the country, due to population factors and the distribution network dating back to the early 1950s. Soundtracks in mint condition may well be unobtainable and

sell for many times their book value in the New York and Los Angeles areas. Collectors in this hobby and others are known to fly into the midwest (particularly Chicago) for good values in record collecting. One east coast respondent said of the list that basically the *Caine Mutiny* entry at number one was correct but there were 49 other albums that were rarer than any of the others I listed, including *Comanche*. Surprisingly to me, he may be right.

Age and collecting experience are two other important factors. *Film Score Monthly's* readership is extremely diverse, encompassing at least four generations of collectors, industry professionals, composers and fans around the world. Collectors seem to be brought to this hobby in waves. FSM began as a small newsletter for teenage collectors of film music primarily related to the science fiction films of the 1980s, the torrent that followed the success of *Star Wars*. The oldest collectors, on the other hand, were inspired by the Golden Age of film music in the 1940s and 1950s. Yet another important group of collectors entered the hobby after hearing the predominantly Rózsa-scored spectacles of the late 1950s and 1960s. Lastly, my group of thirty-something collectors were brought to the fold either by the Gerhardt Classic Film Scores series on RCA after 1973, or in many cases solely by Williams' landmark *Star Wars* score.

Personal interest in specific areas of soundtrack collecting affects one's choices for a top 50 list. One area brought to my attention was scores for Walt Disney films. There is a series of albums (WDL 4000), rare and escalating in value, representing major Disney movies such as *Song of the South*, *Pinocchio* and *Snow White*, which are well produced adult-oriented soundtrack albums with glorious covers. These are apparently extremely rare and may in fact rank among the top ten soundtrack albums. (Okay, everyone take a deep breath—this does not make your copy of *Roots of Heaven* worthless, although a CD reissue might.) The television soundtrack albums of the late 1950s and early 1960s are another potentially explosive area. Not only were many of these produced in short supply (i.e. *Bat Masterson* on Seahorse with a great color picture cover), but the chances of finding these in good condition are low. Curiously, the same individuals who are now looking for many of these so-called "kiddie" records of the 1960s are precisely the same ones who wrecked them on their toy record players, grinding away at the wrong speed in their childhood! Condition, in this case, directly determines rarity.

In making a top 50 list, the collector's own anecdotal experiences

come into play. For instance, one collector was amazed to discover that I have, in my collection, a mint copy of *Davy Crockett* on Columbia, *The Searchers* EP, and the *Mickey Mouse Club* album. I, in turn, could hardly accept the fact he had once owned *The Caine Mutiny* and *Comanche* and had sold them. I have never, in fact, seen a copy of *Comanche*, and never considered these Disney albums a great prize.

On to specifics. There were some glaring omissions, including *Slave Trade in the World Today* (what a title!), *Dog of Flanders* and *Scent of Mystery*, all of which surpass many of the other albums listed. There were several overrated albums as well: gone are *Casino Royale* (as one collector put it: common! common! common!), *Dragonslayer* and *Body Heat* (both readily available if you're willing to pay for them).

There are several groups of records, many of which will be discussed in future columns, that probably deserve to be included in such a list. These include the aforementioned Disney WDL 4000 series, several very rare albeit obscure 10" soundtracks, including *Melba* and *The Joe Louis Story*, and a handful of early 1950s monophonic issues. Other relatively scarce groups of records hard to assess are the Warner Bros. gold label stereo issues such as *The Nun's Story*, *John Paul Jones* and *Music of Erich Wolfgang Korngold*, United Artists' early stereo issues (of which I will argue the very rare stereo issue of *The Horse Soldiers*) and the stereo Colpix issues, including *Behold a Pale Horse* and *The Long Ships*. These are no lightweights by any account.

Is it worth compiling another more representative top 50 list? No, but what the hell... here's my last attempt at a top 50 list. This is not meant to be the Holy Grail of soundtrack collecting but it's interesting to see the changes that have occurred from our first list. Think of it as an educational experience, and not carved in stone! (Code: * new entry, + higher position, - lower position, \$ remains the same; see Aug/Sept '93 issue for most of the label and number listings.)

- \$ 1. The Caine Mutiny
- \$ 2. Comanche
- + 3. The Roots of Heaven
- 4. The Lion
- \$ 5. Nine Hours to Rama
- + 6. Long John Silver's Return to Treasure Island
- + 7. Island in the Sky
- + 8. Francis of Assisi (stereo)
- 9. Alexander the Great
- 10. Night of the Hunter
- + 11. Barbarian and the Geisha
- + 12. The Lost Continent
- * 13. Dog of Flanders (stereo)
- + 14. Song of Bernadette
- * 15. True Story of the Civil War
- 16. Raintree County
- * 17. Slave Trade in the World Today
- 18. The Bad Seed
- * 19. The River

- * 20. Inn of the Sixth Happiness (stereo)
- * 21. Scent of Mystery (stereo)
- + 22. Ivanhoe / Plymouth Adventure / Madame Bovary
- * 23. Circus of Horrors
- + 24. Destination Moon (10 inch)
- + 25. The Sun Also Rises
- 26. Vertigo
- \$ 27. Cobweb / Edge of the City
- + 28. Salome
- 29. The Greatest Show on Earth
- + 30. Ivanhoe / Plymouth Adventure (10 inch)
- 31. Seventh Voyage of Sinbad
- + 32. Academy Award Music by Steiner (10 inch)
- 33. Return to Paradise (10 inch)
- 34. Men in War
- + 35. The Horse Soldiers (stereo)
- 36. Drango
- 37. Sodom and Gomorrah (stereo)
- * 38. Quo Vadis (10 inch, music only)
- * 39. Hell to Eternity (stereo)
- 40. On the Beach (stereo)
- 41. God's Little Acre
- * 42. The Big Circus (stereo)
- * 43. Moby Dick
- * 44. The Wrong Box
- 45. Band of Angels
- 46. The Rainmaker
- * 47. Marjorie Morningstar
- 48. The Quiet Man (10 inch)
- * 49. Mediterranean Holiday (stereo)
- 50. The Professionals (stereo)

Television soundtracks have been removed from the list, although there was little disagreement with the rarity of *The Green Hornet*, *The Saint*, *Secret Agent*, and *The Secret Agent Meets the Saint*. *Rhapsody of Steel*, a non-commercial album, has been omitted, as has *Doctor Faustus* (not a domestic release). *Rhapsody of Steel*, long considered a top collectible, is now felt to be in reasonably good supply, although a stereo copy has never been confirmed.

In summary, there are many albums that could easily replace any soundtrack on the above list save *The Caine Mutiny*. The list of these albums, too long to publish at the moment, makes for fascinating reading. With absolute certainty, one can conclude that the top 50 rarest soundtracks are made up of ten inch LPs and a handful of the earliest stereophonic issues. Francis Lai's *The Games*, felt to be a commercial release in a limited issue of 1000 copies (Viking LPS-105), is probably the latest issue (1970) that could be considered for this list and was mentioned repeatedly.

There is nothing official about this list, but rest assured, if you come across any of these albums in a used record or salvation store for 99¢, you have a bargain. These fifty albums form the basis of any definitive soundtrack collection, and represent the driving factor in our hobby: the quest. Special thanks go to Ken Sutak, Alfons Kowalski, H. Gardner Smith, Jr., the always informative Mike Murray and many others in preparation of this project.

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SOUNDTRACK ALBUM ODDITIES: PART IV B - VARIATIONS BY COUNTRY by ANDREW A. LEWANDOWSKI

Continuing our review of soundtrack albums that have had differences between issues from different countries, not including CDs...

Dance with a Stranger: There were two albums of Richard Hartley's score released to this story of ill-fated love starring Miranda Richardson. The British release (The Compact Organization PACT 7) contains 19 selections of which 7 include dialogue. The U.S. pressing contains a suite from the original score on Side 1. Side 2 contains 6 selections comprised of 3 vocals from the film, 2 vocals and an instrumental of source music.

Enter the Dragon: Lalo Schiffrin's score for this Bruce Lee film was released in 1973 in the U.S. (Warner Bros. BS-2727), Great Britain (Warner Bros. K46275) and Japan (Warner Pioneer P8435). In 1975, a 2LP gatefold album (Warner Pioneer P-5526-7W) was released in Japan, containing the complete story with music and dialogue. It also included a poster of Bruce Lee and a pamphlet describing the individual cuts. An album of highlights from this 2LP set was also released (Warner Bros. P-10016-W).

A Fistful of Dollars (Per un pugno di dollari): This "spaghetti western" propelled both its star (Clint Eastwood) and its composer (Ennio Morricone) to international stardom. The score was widely released in several countries. The U.S. (RCA LOC/LSO-1135), Canadian (RCA LSO-1135), British (RCA SF 7875), South African (RCA 32.241), and New Zealand (RCA LOC-1135) releases have 7 selections on Side 1 and a suite comprised of the themes on Side 1 on the flip side. All other recordings are backed with *For a Few Dollars More*. The original Italian release (RCA PML 10414) has 7 cuts but was released in mono only. The French (RCA Camden 900.036, RCA 68886 811), Dutch (CL-17146), U.S. (Peters International PILPS 4060), Spanish (RCA LSP 10339, RCA Belter 2-90.033), Japanese (CH-6004 red vinyl, RCA SHP 5562, RCA 5006), Chinese (HS-504 orange vinyl, RCA 34087) and Brazilian (RCA 109.7020) releases all have 7 selections each and are in stereo. The British (RCA Camden CDS 1052) and German (RCA Camden CAS-10236) releases contain only 6

selections and are in stereo. The missing selection is titled "Square Dance."

For a Few Dollars More (Per qualche dollaro in piu): This sequel to *A Fistful of Dollars* had its score issued on the flip side of that album, giving it a similar pressing history (see above). All the pressings contain 8 selections except for the British (RCA Camden CDS 1052) and German (RCA Camden CAS-10236) releases which contain only 6 selections. The missing selections are titled "Il Colpo" and "Carillon."

Goldfinger: This John Barry score for the third (and arguably the best) of the Bond films has additional selections on both the U.S. (United Artists UAS-5117) and British (Sunset SLS50172) versions. The U.S. release contains one band titled "Goldfinger—Instrumental Version" (2:22) which is not found on the British album. Similarly, the British release has four bands not found on the U.S. album. These are "Golden Girl" (2:03), "Death of Tilley" (1:58), "The Laser Beam" (2:47) and "Pussy Galore's Flying Circus" (2:40). The British release also contains additional music in the first band on Side 1. This music is titled "Into Miami" (3:14).

Gruppo di famiglia in un interno (Conversation Piece): Franco Mannino's score to this 1974 Luchino Visconti film was released on the Carosello label (CLN 25052) with 14 bands of music. The 1978 Japanese release (Seven Seas FML 107) had 15 bands. The additional cut is found on Side 2, Band 1 and is titled "Testardo io (La mia solitudine)" (4:08).

Halloween: This original "boogey man" classic is well-remembered for its pulsating, haunting theme which was composed by John Carpenter. The Japanese release (Columbia SX-7013) contained dialogue highlights as well as music and is 30:24 in length. The U.S. pressing (Varèse Sarabande STV 81176) was a music-only disc (33:49). As with similar releases there are different cuts as well as different timings.

Andrew Lewandowski can be reached at 1910 Murray Ave, South Plainfield NJ 07080-4713. This article to be continued until 2391 A.D.

THESE BOOTS WERE MADE FOR HAWKIN': PART V - BOOTLEG ONE-SHOTS

by BILL BOEHLKE

Here's a list of bootleg one-shot LPs without a linking label:

The Cowboys (RC-31). "John Wayne and the Cowboys" on the brown front cover, "Music of the American West" on the labels. John Williams' score is in stereo, and the tracks are way out of sequence from the film. May have been assembled for an aborted commercial release.

Una Breve Stagione (ZMLS 55001). An almost exact duplication of the rare Morricone Italian original. The give-away is that the original had horizontal wrinkles on the front cover, which photographed as streaks on the boot. Cover and label graphics are identical to the original, but the jacket is thinner. Music lifted from the original LP. Another give-away is the inclusion of Morricone's *I Basilischi* as the last track on side 2, which is taken from the Pino Calvi album, "Music from Great Italian Motion Pictures" (Capitol SP 8608). Rumored to have been bootlegged in England.

Maddalena (ZSLGE 55063). A companion to the above title, also rumored to be from England. Front and back covers and labels identical to original, only faces and colors on the jacket are not as sharp. Again, thinner paper for the jacket. Music from the rare Morricone Italian LP.

Machine Gun McCain (EM-1001). Plain brown cover, with photos on front and back. Morricone's music lifted from either the original Italian or French LPs. Says "Recorded in Europe" on the back, which is true, it just wasn't pressed there. Released around 1979.

A Complete Soundtrack Recording

MACHINE GUN McCain



Music by

ENNIO MORRICONE

MACHINE GUN McCain



starring

John Cazeneuve

Peter Falk

Betty Exland

music by ENNIO MORRICONE

em

When Women Had Tails (M-1002). Huge shot of Senta Berger on same brown front cover as *Machine*. Has Italian translation of film title on the back cover. Morricone's score taken from the top-rare Italian CAM original. Great score, hopefully to come in the CAM CD series.

Burn! (FAR-LP 101). "Foreign-American Records" is the guilty party. Actually released before the United Artists edition. Front cover is similar, only the "B" in the title is solid. Same Morricone tracks as the "legit" version.

E. Morricone (Vedette 4004). A strange compilation from Holland, with tracks from various sources. The three tracks from *Gli Intocabili* don't sound anything like the original soundtrack. *Tepepa* is the same track as "Al Messico Che Vorrei" on the Cerberus LP, only without the vocal. Recently reissued on CD (PMF 90 696-2), also from Holland.

Allonsanfan (SFIC 0002). A Morricone boot from Italy, released before the official RCA LP. A small press run of this.

The Hills Run Red (West 219). A recent boot of the Morricone score, this one rumored from England. Full-color front and back covers. "Printed in South Africa" on the back. Mono like the POO edition.

A Christmas Carol (Unicorn RHS-850). Uh-uh. Nice try, but this isn't from the Unicorn label, which did release some "legit" Herrmann LPs. Cover is two-tone brown, and no Unicorn logos on the cover or labels. A TV soundtrack from the December 24, 1954 Chrysler Show of Stars production starring Frederick March. (More info in FSM #35.)

Marnie (Crimson CR-101). A different boot edition of the Herrmann score. This one has the tracks out-of-sequence and no end title. Back cover has write-up of the film and score, stating it has been newly remixed and remastered, but not left intact like the "Sound/Stage" LP.

Soleil Rouge (MJ-501). *Red Sun* in French. Cover illustrations apparently lifted from the original French edition. Back cover has track titles in French and English, and credited

to Eden-Roc, Paris. Original Italian LP had much better cover graphics. Music by Maurice Jarre.

Mandingo/Topas (Topaz/Catlow (M.J. 10365). Apparently from Germany. Four reduced color lobby cards surrounding color *Mandingo* poster illustration on front cover. Back cover is exact copy of the *Catlow* bootleg LP front cover. Music by Jarre. Side 1 has music and sound effects from *Mandingo*, side 2 is lifted from the *Catlow* LP, minus the six tracks from *Soldier Blue*. Labels are white, with "Promotional not for Sale" and "Made in 1974."

Lolita, My Love (Blue Pear BP 1009). An original cast recording by John Barry. Back cover has "Limited Collector's Edition" banner and states the recording was taken from a rare audio tape made through a theater's sound system. Same style presentation as the GSF releases.

Robin and Marian (Sherwood SH-1500). Front cover illustration is from the original non-commercial LP (PRO-4345), which was also the source for the music. A number of these showed up for sale at the local Tower Records in the early-'80s.

The Keys of the Kingdom (Cine LP-1020). Two-tone brown cover with illustration on the front of Gregory Peck as a priest. Blank back cover. Yellow label with no tracks listed. Alfred Newman score.

The Island of Dr. Moreau (Welles HG-4000). Red covers and labels. Laurence Rosenthal's score.

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THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

SEX SELLS

(THANKS FOR THE MAMMARIES)

Bazooka breaks—flexed pecs—buts and buns—pouting lips and curvaceous hips! Got your attention? I thought so. “Oh, gasp!” go the soundtrack purists. “How crass. Ours is a spiritual field, blessed with music for art’s sake.” Friend, unless it sold, no one was around to hear the blessed event. Sex has been used to sell products since Eve offered up her choicest apple to Adam. This age-old maxim has not been lost on soundtrack producers over the years who have used subtle, and not-so-subtle, provocative LP cover art or photos to hook potential buyers into at least examining the album for possible purchase.

I recently coaxed Recordman into showing me some of the more well-known (and some interesting lesser-known) examples of fine art studies from his vinyl soundtrack vault. He was more than willing, but not without his customary, introductory tutorial: “You have to understand the time and the culture in which the albums were produced,” he began. “What was once considered racy or titillating (pun intended), may seem tame now. However, in their time, some of these soundtrack covers were scandalous and were censored in advertisements and display.”

As Recordman explained, from the introduction of the LP in the late 1940s until the early 1960s, overt photo or art display of the female form was termed ‘cheesecake.’ Similar male displays were called ‘beefcake’ shots. Most of these were tastefully done, but were considered risqué for the times. Cheesecake usually featured a scantily clad, leggy female in either a bathing suit or lingerie, or with raised skirts.

Beefcake poses typically showed male movie stars without their shirts on—Kirk Douglas (*Spartacus*, inside booklet, North, Decca DL/DL7-9092, 1960) and Robert Mitchum (*Man in the Middle*, Bart, 20th Century Fox TFS-4128, 1965) were masters of this art form. Burt Lancaster helped raise female passions across the country when he appeared sans upper clothing in bed with Anna Magnani on the cover of *The Rose Tattoo* (North, Columbia CL-727, 1955). A rare example of this format features Richard Burton, sporting a blond pageboy haircut, partially bare chest and loincloth crotch-shot used for the cover of *Alexander the Great* (Nascimbene, Mercury MG-20148, 1956, photo 1).

Perhaps the best known, early soundtrack beefcake shot featured William Holden. Younger collectors may know of Holden only as the grizzled bank robber in *The Wild Bunch*. However, in the late ‘40s and early ‘50s he was a handsome young actor who caused many hearts to flutter. In 1955, he appeared bare-chested, standing over a supine, gorgeous and obviously receptive Kim Novak on the cover of *Picnic* (Duning, Decca DL-8320, photo 2), a highly controversial photo at the time.

A classic cheesecake shot appears on the back cover of the ultra-rare *Comanche* (Gilbert, Coral CRL-57046, 1957, photo 3), as a purported young Indian maiden raises her skirts for sound-

track aficionados everywhere. Indian maidens were apparently highly sought after that year—witness the cover to *Run of the Arrow* (Young, Decca DL-8620, 1957), featuring a spread-eagled young lady in scanty attire.

Gina Lollobrigida was never more sexy than when appearing in circus tights in *Trapeze*; the LP cover (Arnold, Columbia CL-870, 1956, photo 4) depicts a drawn picture of her flying horizontally through the air featuring her well-known acting assets. Recordboy went steady with this album for six months on its release. A similar circus outing appears on the cover to *Circus World* (Tiomkin, MGM SE-4252, 1964). Gina’s charms are also prominently featured in a cover photo on the beautiful “satin” version of *Solomon and Sheba* (Nascimbene, United Artists UAL-4051/UAS-5051, 1959). Rita Hayworth, meanwhile, steamed Grandpa’s glasses with a low grind on the 10” cover of *Miss Sadie Thompson* (Duning, others, Mercury MG-25181, 1954).

Comic collectors term female drawings such as these from the ‘50s as “headlight” covers. While we normally don’t think of *Gone with the Wind* as a “sexy” picture now, the scene where Rhett sweeps Scarlett off her feet and carries her up to the stairs to bed was spicy in its time. Many of the *Gone with the Wind* album covers feature “the kiss”; however, the painted cover for the 1967 release on MGM (S1E-10, w/ booklet) features Scarlett on high beams. Perhaps the best-known “headlights” soundtrack was the first cover version of *Experiment in Terror* in 1962 (Mancini, RCA LSP/LPM-2442, photo 5) featuring Lee Remick and her decidedly exaggerated bust. Alas, controversy caused this cover to be quickly replaced by a second cover with mannequins only (photo 6). (Do you have to guess which cover is worth more?) Frank Frazetta, who gained lasting fame as an artist for E.C. Comics in the 1950s, takes the trophy for the best cartoon headlights cover with the multitude of beauties on the cover of *The Night They Raided Minsky’s* (Strouse, United Artists UAS-5191, 1968). Another fine cartoon cover is *Our Man Flint* (Goldsmith, 20th Century Fox TFM-3179, 1966, photo 7), proving that Flint, although a second-rate Bond, attracted first-rate ladies.

Elizabeth Taylor’s ample charms were featured on the double headlight cover to the classic *Raintree County* (Green, RCA LOC-6000, 1958, photo 8), the lingerie cover to *Butterfield 8* (Kaper, others, MGM E-3952, 1960, photo 9) and on *Cleopatra* (North, 20th Century Fox SXG-5008, 1963, photo 10). Sophia Loren set many hearts racing with her lingerie cover to *Yesterday, Today and Tomorrow* (Trovajoli, Warner Bros. W/WS-1552, 1964, photo 11). An absolute classic in memorial, mammary madness graces the cover to *Boccaccio ‘70* (Rota, Trovajoli, RCA International FSO/FOC-5, 1962, photo 12), featuring Miss Loren in full bloom, the ever-abundant Anita Ekberg, and the raised skirts of Romy Schneider.

Robert Vaughn and David McCallum eye major-league cleavage on the cover of *The Man from U.N.C.L.E.* (Goldsmith, others, RCA LSP/LPM-3475, 1965, photo 13). Leigh Snowden strikes a typical 1950s bazooka sweater pose on the cover to the rare *Hot Rod Rumble* (Courage, Liberty LRP-3048, 1957, photo 14). A much more modest example graces *Song Without End* (Liszt, Colpix SCP-506, 1960), which looks very similar to the covers on modern harlequin-type paperback novels.

Perhaps one of the most scandalous movies of the ‘50s was Elia Kazan’s *Baby Doll* (Hopkins, Columbia CL-958, 1957, photo 15), about a child bride in Mississippi. The cover features the star,

woman-child Carroll Baker, seductively posed in a crib, sucking her thumb. Need I say more? Condemned by the Legion of Decency at the time! Kenyon Hopkins seems to have had a knack for scoring off-the-wall movies, perhaps none so weird as *The Strange One* (Coral CRL-57132, 1957), about a dominating male cadet in a military school. The line drawn cover of a partially dressed cadet, holding a bottle and sword, looks like an early, predecessor model for the Village People.

For those having a thing for legs, don’t think I’ve forgotten you—after all, the soundtrack producers didn’t. Perhaps the most recognizable “leg” cover is that of Anne Bancroft demonstrating her talents for Dustin Hoffman on the cover for *The Graduate* (Simon, Columbia OS-3180, 1968). Cyd Charisse probably retired the trophy in many films of the ‘50s, most notably on the cover of *Silk Stockings* (Porter, MGM E-3542, 1957). A fine recent example of this art is the 1989 cover to *Blaze* (Wallace, others, A&M SP-3932). There is, however, a real champ in the soundtrack leg department category (a new Oscar possibility?). As an introduction, the James Bond movies have always featured gorgeous actresses, and most of the Bond soundtrack covers are in a class by themselves in the sex sweepstakes. One, however, is the ultimate standout—one so ultimate that the New York Times refused to print this shot until it was modified for “decent” readers. This soundtrack cover belongs to *For Your Eyes Only* (Conti, Liberty LOO-1109, 1981, photo 16), best described as spike heels and legs asplendor and ascendant, very ascendant. (Who was this model, gentle readers?)

The 1960s, in general, continued the sexual sell tactics for soundtracks. Other examples include the pre-feminist Jane Fonda as cartoon sex-kitten, *Barbarella* (Fox, Crew, Dynovoice DY-31908, 1968); *Valley of the Dolls* (Previn, 20th Century Fox TFS-4196, 1967) featuring the tragic Sharon Tate; *The Interns* (Stevens, Colpix SCP-427, 1962, photo 17), a close runner-up to *Boccaccio ‘70* for cleavage casting (featuring “Nurse Olga”); and *Satan in High Heels* (Lowe, Parker PLP-406, 1962), with black leather and whips on the front cover and busty corset girl on the back cover. In a similar vein, witness the bondage cover on *The Collector* (Jarre, Mainstream S6053/S6053, 1965, photo 18).

There are, of course, many more soundtracks, especially from the 1970s and 1980s, playing the sex card which I may return to in a future article. (Just so you CD collectors don’t think I’ve forgotten you, check out *Bolero* [P. Bernstein, Prometheus PCD 124, photo 19] featuring air-brush-victim Bo Derek, and *The House on Sorority Row* [Band, Intrada MAF 7046D, photo 20], both of which came out only last year.) Soundtrack lovers everywhere are encouraged to xerox LP covers and send me fine examples of the aforementioned and long neglected art form. However, it is the earlier, not-so-explicit albums of this nature which seem more erotic than some of the later material. The large expanse of the LP’s 12” by 12” album cover allowed an ample palette on which the fantasy could be portrayed, and which in many cases was better than the typical men’s calendar art so popular at the time. If the “art” helped to sell the soundtracks of this era, I’m sure the composers didn’t mind as they visited the bank. Moreover, if only one purchaser bought *Raintree County* because of the Elizabeth Taylor cover, and then actually played the record and fell in love with Johnny Green’s great score, then the cover art acted for the benefit of film music in gaining another convert. The music needed greater exposure, and if it took exposure on the cover to assist it, we have all benefited.

Hot Vinyl Collectible of the Month: *Chinatown*. Demand for this 1974 soundtrack by Jerry Goldsmith (ABC, ABDP-848), started to rise sharply after Osborne priced it at \$50 in

1991. Fuel from this and the usual demand from the Goldsmith groupies has put this LP on most of the newer collectors' want lists, and on quite a few of the old-timers' lists as well. Estimated

current value: \$40-70.

Mike Murray (and Recordman) can be reached at 8555 Lamp Post Circle, Manlius NY 13104.



1. Alexander the Great



2. Picnic



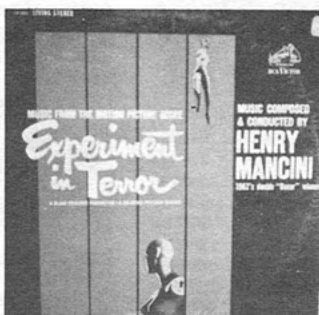
3. Comanche (back cover)



4. Trapeze (yowza!)



5. Experiment in Terror



6. Experiment in Terror (2)



7. Our Man Flint



8. Raintree County



9. Butterfield 8



10. Cleopatra



11. Yest., Today, Tomorrow



12. Boccaccio '70



13. The Man from U.N.C.L.E.



14. Hot Rod Rumble



15. Baby Doll



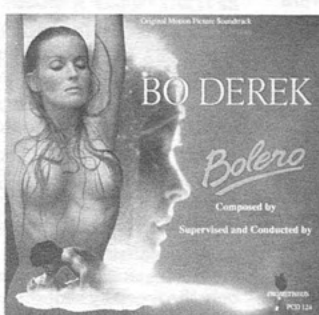
16. For Your Eyes Only



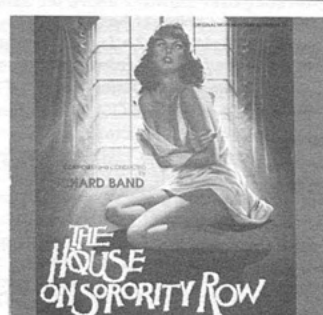
17. The Interns



18. The Collector



19. Bolero



20. House on Sorority Row

QUESTIONS

Sort of Answered by LUKAS KENDALL

Q: In FSM #39 there are reviews of the first batch of 20th Century Fox Film Scores CDs. Unfortunately, the reviews do not mention anything about some of the releases' LP predecessors. The Robe was released on Decca DL-79012; How Green Was My Valley had a private release on Sound of Hollywood 400-1; Star! was released on 20th Century Records DTCS-5012; and Stormy Weather had at least one release on Sandy Hook SH-2037. How do these new CD issues differ "musically" from the original LPs? -RM

A: The Decca LP and later Varèse CD of *The Robe* was a studio re-recording (with a smaller orchestra) vastly different from the original film tracks on the Fox CD. It was in mono and had some dialogue excerpts. By and large the Fox CD has more material, although there are a few pieces, such as the Crucifixion cue, only on the Decca album. The LP with *How Green Was My Valley* was a bootleg mastered off of acetates presenting much less music than the Fox CD; similarly, the *Stormy Weather* LP had about half as much music and was also a bootleg mastered off of acetates. The original *Star!* LP had two less tracks than the Fox CD.

Q: There are many CDs of Jerome Moross' *The Big Country*. Which contains the most music and is the most complete (stereo, original recording)? -DM

A: The Japanese United Artists CD (VDP 5170) has part of the original recording in fake stereo. The Silva Screen CD (FILMCD 030) is a digital re-recording with around 55 minutes of music; it's in stereo, but there are different opinions of conductor Tony Brenner's interpretation of the score. The complete original recording (in mono) was released by Screen Archives as a limited boxed edition (with giant booklet, SC-1-JM), now out-of-print. This is the version of the score to have; fortunately, the CD will be reissued in 1994 by Screen Archives, although without the lavish booklet.

Q: The CD reissue of Goldsmith's *A Patch of Blue* on the British Mainstream label claims to be a new version using the "original music tapes." How does this version differ from the original Mainstream LP (S/6808) in the 1960s and the Citadel LP reissue (CT-6028) which contained more music? Do you need all three versions to amass the "complete" score? -RM

A: The original Mainstream LP was sequenced as an album and left off some cues. The Citadel LP had more music and different editing, leaving off the whistling at the beginning but presenting all the cues in chronological order without crossfades. The Mainstream CD is very poor, a reissue of the original Mainstream LP that left off a track and repeated another. All the recordings are from the same, original film tracks. While there are some things on the Mainstream LP not on the Citadel one (i.e. the whistling on the main title), by and large the Citadel LP is the one to get, with far more music. An article in FSM #27 (Nov. '92) listed specifics.

Q: Is the Bay Cities label in business? I have read some conflicting stories about its status. Also, I believe I saw some late 1993 releases by this label! If so, what will happen to their catalog and rights thereto? -RM

A: Bay Cities officially closed its doors in April '93. All Bay Cities albums are now out-of-print (some great stuff in there, like *Return to Oz*, *Logan's Run*, 1941, many more—pick up what you want fast from the soundtrack dealers), their rights in limbo.

Q: Is film composer Howard Shore the same Howard Shore who was the original band leader on the TV show Saturday Night Live? • Is film composer Randy Edelman the same Randy Edelman who composed "You" and "I Can Make Music" recorded by The Carpenters in the early '70s? -RM/DC

A: Yes. Yes.

Q: Did James Horner write more than one song for *We're Back*? -ST

A: No.

Q: Besides Ernest Gold, are there other film composers on Hollywood's Walk of Fame? -DC

A: Maurice Jarre just received one February 3rd of this year. Anyone know of any others?

Q: Were the Bernard Herrmann scored films, *The Trouble with Harry*, *The Man Who Knew Too Much* (1956), *Vertigo* and *North by Northwest*, which were made in VistaVision, originally released in stereophonic sound? Carr and Hayes in their book *Wide Screen Movies* (McFarland) say that they were. However, Steven C. Smith in his biography of Herrmann *A Heart at Fire's Center* (University of California Press [call 1-800-UC-BOOKS to order -LK]) in the book's filmography states that only Herrmann's 20th Century Fox CinemaScope films were in stereo. Who is right? -DR

A: For lack of a third party, I asked Steven C. Smith who confirms that the VistaVision films were released in "Perspecta Stereophonic"—a type of phony stereo.

Q: How old are Broughton, Zimmer, Howard, Silvestri and Shore? What is Poledouris' birth date? -CD

A: Of this writing (Feb. '94): 48, 36, 42, 43 and 47. Poledouris was born August 21, 1945. Birth date and place info is listed in the filmography section of Fred Karlin's upcoming *Listening to Movies*, see next page.

Q: Do composers get paid for the fragments of their work that pop up on *The Simpsons* (like Goldsmith's Patton)? I don't recall end credit recognition. -ST

A: Yes, they receive performance and synch license mechanicals. In other words, yes.

Q: Must film composers who perform their music at live concerts get permission from (or pay fees to) the copyright holder of his work? -DC

A: Royalties must be paid, but not by the composer/conductor. The performing arts house or orchestra must pay: 1) A public performance fee to either ASCAP or BMI. 2) A rental fee for the music (to John Waxman, for example, who then pays the publisher and/or composer). There is a third fee if a concert is broadcasted.

Q: Has a song score ever been rejected? -ST

A: I don't know about any in the past, but the current *I'll Do Anything* was originally made as a musical, but had its songs stricken after test audiences hated it. So, I guess this could be seen as a rejected song score.

Q: What is happening with *The Beauty and the Beast* stage production with previously deleted lyrics? -ST

A: *Beauty and the Beast: The Broadway Musical* opened in previews March 9th, to open officially April 18th. The cast album was recorded in February, to be released around the start of previews.

Q: Will the *Flesh + Blood* CD ever be repressed? -JL

A: According to Varèse, none of the CD Club or Masters Film Music issues, of which this is one, will ever be repressed (at least not by them).

Q: I have a limited edition copy of the *Red Dawn* LP. How much is it worth today? -CD

A: The oft-wrong Osborne price guide (which credits the score to Basil "Poledouris") lists \$30-35. Doug Fake said he couldn't see why the original LP (Intrada's first) would be worth anything, since there's also a CD.

Q: On the *edel* compilation *I'll Be Back*, are the themes to *Predator* and *Commando* original or at least orchestral versions? -CD

A: No, they are synthesized re-creations.

Q: Did Cliff Eidelman conduct the *Star Trek* compilation *The Astral Symphony*? -CD

A: No, that Paramount compilation used the original recordings; Eidelman selected and sequenced tracks from the previous CDs into a new running order.

Q: On the CDs for *Red Heat*, *Sneakers* and *Bobby Fischer*, James Horner is credited as a soloist. I was curious if he played soprano sax and French horn or if he is just another synthesist. -SA

A: He's a pianist (which doesn't necessarily mean synthesist). The sax solos on *Sneakers* are by *Tonight Show* bandleader Branford Marsalis.

Q: Did Michael Kamen compose *The Three Musketeers* on his *Kurzweil* like *Robin Hood*? -CD

A: Yes, according to the grapevine.

Q: How can you tell if you have a bootleg recording besides bad sound (although some sound pretty good), and how are they distributed to retail outlets? -DC

A: A lack of any address or place of identification for the label is usually a giveaway. Usually, bootlegs reach only the specialty shops through an independent distributor trying to keep a similarly low profile.

Q: Can bootleg recordings have a positive effect on re-use fees if enough are produced to compete with union orchestras? -DC

A: No, bootleg recordings have a profoundly negative effect because copyright owners become unwilling to license their products amidst all the illegal activity. (By the way, a "bootleg" technically refers only to an illegal recording made of a live concert, but since it's so much fun to say, it's kind of become the term for all pirated soundtracks.) While it can occasionally be fun to get *Blade Runner* on CD, for example, by and large bootlegs have a negative effect and should be deplored.

Q: What is a score mock-up? -DC

A: Depends. An album mock-up is generally a DAT or cassette made as a demonstration of how a finished release will sound. A score mock-up could be an electronic version of something later to be recorded orchestrally, but that's also called a "demo."

Q: What distinguishes "original soundtrack" from "music from the movie"? (i.e. can the Varèse edition of *Supergirl* be an "original soundtrack" when so much music was not included on it?) -DC

A: Sure—there's less music on the Varèse album, but what's there is still the original soundtrack. The two main terms used in this regard are: "Original Motion Picture Soundtrack," the actual music used in the film; and "Original Motion Picture Score," still the original music, but a different recording. Length generally has nothing to do with it, but sometimes the albums lie as to whether or not they are the original recordings—John Williams' *Jaws*, titled "Music from the Original Motion Picture Soundtrack," is in fact an album re-recording, as are *The Eiger Sanction* and *The Fury*, both titled "Original Motion Picture Soundtrack."

Q: With so few soundtracks out there, what constitutes a "limited edition," and with so many coming out now is the term "limited edition" being misused to get people to buy quicker and at higher prices or is it a cheaper way to put out an album? -DC

A: Both, probably. Technically, a limited edition should not cost any less to produce than a regular unlimited one (except for manufacturing costs, obviously), unless the project is so low-profile the label can get away with not paying royalties or re-use fees, in which case it's a bootleg. (The definition of a limited edition is a release pressed in a specific, limited quantity—1,000, 2,000, etc.—and once sold out, that's it, no repressings. Naturally, many labels cheat on this promise—there are well over 2,000 copies of SCSE's "limited edition" of *Dragonslayer* estimated to exist.) In many cases, the justification for doing a limited edition is a sound one. Take *The 'Burbs*, for example. Varèse *Sarabande* would only sell 2,500 copies of *The 'Burbs* whether it was a widespread release or a limited one, there just aren't enough people who care. Because of the high cost of re-use fees on that score, the only way they could make their money back was to make it a limited edition of 2,500 copies at \$20 each. If it was a regular release and 2,500 people bought it, there just wouldn't be enough return to pay for the project. So, that's the primary justification for doing a limited edition—if it's going to be a "limited edition" in terms of sales anyway, this way the price can be raised so as to take in enough money to recoup. However, I do agree that some labels are using the "limited edition" banner just to charge too much money.

Q: Who composed the Universal logo? -TS

A: John Williams. (Universal likes John Williams.)

Does It Exist: *The NeverEnding Story II* (Robert Folk, 1991): CDs on Japanese and German WEA labels. *The Babe* (Elmer Bernstein, 1992): CD on MCA. *Battle Beyond the Stars* (James Horner, 1980): LP on Rhino, no CD. *Fall of the House of Usher* (Les Baxter, 1960): no release. *THX-1138* (Lalo Schiffrin, 1971): no release. *Patton* (Jerry Goldsmith, 1970): LPs on Fox and Silva (reissue, also on cassette). Silva was only able to obtain LP and tape rights from Polygram, the current copyright owner, for their reissue. They did add one track, however, the music-only from a George C. Scott dialogue track found elsewhere on the album. *Harem* (John Scott, 1986, aka *The Harem: Lost Innocence*): no release. *Testament* (James Horner, 1983): no release. *The Fox* (Lalo Schiffrin, 1968): Warner Bros. LP only. *The Captain from Castile* (Alfred Newman, 1947): Numerous releases and re-recorded suites; original soundtrack on Delos CD.

Updates: Jim Burt of Van Nuys, CA wrote in with the following: "Concerning Andy's review of *Schindler's List* [FSM #40], the Boston players did contribute once before to a Williams score; when *Close Encounters* was expanded and re-edited, they played the interior ship music. (It may have been the "Pops" but that is basically the same as the "Symphony.") Concerning *The Fugitive* CD, readers may like to know that the channels are reversed—the orchestra is seated backwards. This is an obvious goof by someone."

Steve Hyland of Cupertino, CA has an addition for the different composer/different country list: "1979's *Amo non amo*, scored by Goblin, was renamed *Together?* for U.S. release and rescored by Burt Bacharach."

About those rare Disney LPs asked about in FSM #36/37, David Smith, Disney archivist, reports: "The *Alice in Wonderland* records are actually the set of Little Golden Records. Golden Press arranged for the recording. Evidently General Mills used these records as a premium, but they were also sold at retail."

Ross Care of Lancaster, PA adds: "The Golden Records were sold at the same price as the Simon and Schuster Little Golden Books to which they were the aural counterparts: 25¢! The discs were small 78rpm records pressed on yellow vinyl or plastic, and had illustrated labels as D.T. Christensen noted in his question. In the case of *Alice* and some other Golden

Records, the recordings were made by a vocal group called the Sandpipers and were supervised and conducted by Mitchell (better known as Mitch) Miller. Miller also headed the pop music division of Columbia Records and was one of the finest classical oboe players of his era. (The Golden *Alice* tracks occasionally feature poignant solo oboe lines in the appealing arrangements.) Rosemary Clooney and Dave Brubeck ("Dave Digs Disney") also recorded several of the *Alice* songs on Columbia. Disneyland Records started issuing the first original soundtrack LP recordings from Disney animated features in the mid-1950s, but the original soundtrack to *Alice* was never released, perhaps because many of the songs (by various songwriting teams, music mostly by Sammy Fain) were so terse and tightly integrated into the storyline that they did not lend themselves to being excerpted. This is unfortunate because Disney staff composer Oliver Wallace provided a pleasant and inventive background score. The Disneyland LP that was released was a studio re-recording expanded to near-oratorio proportions. It was conducted by Camarata and featured Mouseketeer Darlene Gillespie as vocal soloist. Until a few years ago the album was available as part of the Disneyland line of children's LPs. The Golden Records are now out-of-print collector's items and the jackets are especially colorful examples of Disney merchandising art."

Ken Sutak of Brooklyn, NY added: "It was Golden

Records' practice to issue 78rpm singles in a short series (i.e. the numbers followed one another sequentially) from Disney films, with four-color artwork sleeves. All Golden Records (later known as Little Golden Records) through the early to mid-'50s (they started in 1948) featured line drawings on the labels themselves, tied into the song material; this often differed front and back. Golden Records did two records from *Snow White* (later adding two more), two from *Pinocchio*, three from *Cinderella*, and five from *Peter Pan*. Golden Records did not issue any *Alice* records under its own imprint; pressing the unlabeled set for General Mills is probably the reason why."

People Who Sent in Questions This Issue:

SA: Sean Adams, Citrus Heights, California
DC: Donald Cameron, Miamisburg, Ohio
CD: Cédric Delelee, Noyen, France
JL: Jean-Baptiste de Lescure, Montpellier, France
DM: Dennis Michos, Genoa, Italy
RM: Robert Mickiewicz, Boston, Massachusetts
DR: Doug Raynes, London, England
TS: Todd Smith, Alpha, New Jersey
ST: Stephen Taylor, Mt. Prospect, Illinois

Send your questions (or updates) to the address on p. 3. Thanks go to Nick Redman, Ford Thaxton, John Waxman and Doug Fake for their help.

BECOMING SOUND-TRACK "SENTIENT"

When I originally conceived of the Questions column in November '92, it was with the purpose of helping people learn about soundtracks. Many collectors tend to forget what it's like to be discovering this stuff and having no clue who some of these composers are. (I distinctly remember the first issue of *Soundtrack!* I saw and being mystified by anything not about Jerry Goldsmith or John Williams.) Unfortunately, the Questions column has mostly worked the other way, with die-hard collectors seeking answers to obscure trivia. Let this be an invitation to all the confused newcomers out there—don't be afraid to send in your questions, too.

I'd also like to mention some great books which will bring everyone up to speed. First is Fred Karlin's *Listening to Movies* (see ad, p. 45). Whereas Karlin's *On the Track* (with the late Ray Wright) was designed as a textbook for film composers with many musical examples, this terrific new book is aimed at the film music newcomer but is sure to have info not even die-hard collectors know. Major sections focus on how scores are composed and recorded (in the past and pre-

sent), how to get more out of "listening to movies" (with cue sheets and in-depth looks at eight classic scores), and how the business is run, again both in the past and present. The book is also a great reference source, with chapters on the Oscars, a chronology of film music, how some major contemporary composers got started, mini-filmographies/biographies of countless composers (with many photos), a cross-reference of what films were scored by whom, a film music bibliography and lists of soundtrack shops. There are great quotes and anecdotes throughout—a fantastic soundtrack primer with info for everyone.

For those looking for complete filmographies on past and present film composers, the long awaited second edition of the *Lone Eagle Film Composers Guide* is for you. (The first edition by Steven C. Smith was published in 1990 and has been enormously useful to me. Vincent Jacquet-Francillon whipped the second edition into shape.) This is the definitive filmography book of film composers living and dead, listing films, TV mini-series and TV movies, with a cross-index of films and their respective composers. (No albums or TV shows, though.) Highly recommended! Call 1-800-FILMBKS to order, or write Lone Eagle at 2337 Roscomare Rd, Suite 9, Los Angeles CA 90099; fax: 310-471-4969, regular phone: 310-471-8066. This is now at the print-

ers and should be out in March or April.

While I'm mentioning filmography books, and the Ennio Morricone award dinner is around the corner, I should mention *The Ennio Morricone Musicography* (1990), a must for fans of the great Italian composer. This 536 four-ring bound book is the ultimate Morricone filmography/discography, listing films, arrangements, albums, concert works, etc. Copies are still on sale from the Morricone fan club, MSV, at Nieuwlandhof 114, 1006 RM Amsterdam, The Netherlands.

There are similar discography books existing for John Williams, Bernard Herrmann and Tangerine Dream. A list of these and other books as well as film music societies, magazines, dealers, radio shows, etc. can be found in *The Soundtrack Handbook*, a seven (soon to be eight) page list I send to all new and renewing FSM subscribers. If you've been buying FSM at a store and want a copy of the handbook without subscribing, just write in—it's free, although an SASE is appreciated. (*Listening to Movies*, by the way, is kind of the "handbook" I always wished I could compile—buy it!)

I hope the information given here makes new collectors' passage into "soundtrack sentience" that much easier. Good luck, and remember, if you have a question, write in and ask it! -LK

"ARE THERE ANY PLANS" REVISITED

Around a year ago I did an article on reader questions about various scores unreleased on CD and whether any labels had plans to issue them. The answer then and now is always one of three possibilities: 1) No. 2) Maybe, but nothing I can announce because it's not definite. 3) Yes, in which case I've already announced it. However, I realize that new readers may have missed my explanations so let me reiterate as to why so many great scores remain unreleased on CD.

For scores entirely unreleased, the main obstacle is the union re-use fees. Whenever a score is recorded with a union orchestra in Los Angeles—as most are—a fee has to be paid to the session players, a percentage of their original salaries, if the music is to be released on an album. This fee, while not as bad as it used to be, is so high—anywhere from \$20,000 to \$100,000+ (a vague guess) depending on the ensemble and number of minutes released—that no label can afford to pay it on such scores as *Journey of Natty Gann* (Horner), *Big Wednesday* (Poledouris), *The Poseidon Adventure* (Williams), etc. Blessedly, a label like Fox is able to shell out the fees on such releases as *The Day the Earth Stood Still* and the upcoming *Predator/Die Hard* disc because they're a major label with money and clout; MCA can pay for 70 minutes of *Jurassic Park* because it's a sure seller and they're a giant label. Smaller labels like Intrada and Varese can shell out the fees on new releases like *Homeward Bound* and *Iron Will* in hopes that a soundtrack to a new film will automati-

cally sell better, which is true. However, if Intrada did *The Journey of Natty Gann* now, they'd lose a ton of money. Also, because re-use fees are paid in blocks of 15 minutes (I think—it varies, but let's use 15 minutes as an example), Varese can only afford to pay for 30 minutes on such CDs as *Demolition Man*, *Robocop 3*, etc. It's not as if they want to issue 30 minute CDs, it's simply all they can afford. There are also re-use fees in England, but they aren't as bad. There are no re-use fees in European countries and in non-union American states like Utah and Washington, which is why a score recorded in Munich, for example, is certain to have an album, and a long one at that.

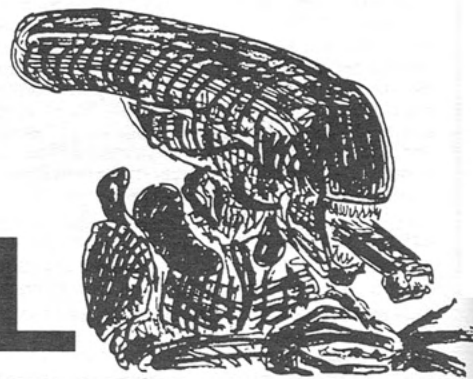
The good news about re-use fees is that once they are paid for an LP, for example, they need not be paid again for a CD. What holds up CDs of scores like *The Black Hole*, *Tron*, *The Bad Seed*, *Cleopatra*, etc. is that the labels which issued the original LPs simply have no interest in doing them or licensing them to other labels. There's not enough money in it for them. One label sitting on a ton of great albums is Polygram—they purchased the 20th Century Fox record catalog in 1981 but have no interest in issuing CDs of such scores as *Cleopatra*, *Patton* or *The Sand Pebbles*, nor will they let anyone else at this point—not even Fox—license them back. (*Star Wars* reverted to Lucasfilm which licensed it back to Fox.) One reader asked whether multiple ownership is a problem in obtaining the rights to do CDs. That's certainly one snag—*Silverado* was tied up in a deal between Geffen and Columbia for years before Intrada was able to get it—but there are many other legal entanglements that can occur as well, not to mention problems of missing or damaged master tapes, reluctant composers, tied-up artwork, etc.

More good news is that soundtrack labels like Intrada, Varese, Silva Screen, Crescendo, Prometheus et al are constantly working to issue these wanted scores on CD. Furthermore, major labels like Fox are digging into their vaults to issue wonderful soundtrack treasures. To demonstrate just how much they've done, back in 1992 there was an FSM poll on what scores people most wanted on CD. Since that time, the following "winners" have been issued: *The Empire Strikes Back* (more music), *Jaws*, *Conan the Barbarian*, *Gremlins*, *SpaceCamp*, *Outland*, *Capricorn One*, *Conan the Destroyer*, *Logan's Run*, *Lonesome Dove*, *Silverado*, *Return of the Jedi* (more music), *Blade Runner* and *Under Fire*. And, don't forget CDs of *Battlestar Galactica*, *Brazil*, *The Day the Earth Stood Still*, *Alex North's 2001*, *Lust for Life*, *The Bride of Frankenstein*, extended discs of *Krull*, *Legend*, *Supergirl*, *Poltergeist II*, *Planet of the Apes* and *The Wild Bunch*, and many more.

So I regret to say I cannot answer reader questions about whether or not there are plans to issue *Heartbeeps*, *Interlude*, *Heavy Metal*, *The Black Hole*, *Battle Beyond the Stars*, etc., although in some cases there are specific reasons why a CD has not come out. (Regarding *Battle Beyond the Stars*, Horner himself blocked a CD by sitting on the master tapes.) Usually, the reason is either that it's too expensive or tied up in legal crap or both. (Also problematic are questions about labels' plans to continue series of CDs, like the Fifth Continent Herrmann discs. When there are, they'll be announced.) Anyway, I hope this has illuminated the situation about unreleased scores. My final point is this: relax. Eventually, all this stuff will be out. -LK

P.S. There are no plans for a *seaQuest* DSV album.

ELLIOT GOLDENTHAL



Although he has only done five Hollywood scores to date (soon to be more), classically-trained New York composer Elliot Goldenthal has already made a mark on film music. After starting with *Pet Sematary* and *Drugstore Cowboy* in 1990, he brought his unconventional orchestral/electronic style to the re-edited Hollywood nightmares *Alien*³ and *Demolition Man*. The former score in particular seems to have alienated some (forgive the pun), but is an undeniably different work where atypical electronics mesh seamlessly with complex brass clusters and unusual orchestrations. It climaxes with a beautiful "Adagio" for Ripley falling Christ-like into a furnace, the music triumphant in the otherwise downbeat conclusion to the *Alien* series (at least until the next sequel). Directors, too, seem sick of typical Hollywood schmaltz and are finding Goldenthal's work noteworthy; his upcoming projects include *Cobb* and—at last report—*Batman III* (*Batman*³?). That should be interesting, to say the least.

Goldenthal is also a veteran of the stage and concert hall, and is by no means giving them up. His upcoming non-film projects include an hour-long concert work commissioned by the Pacific Symphony Orchestra dedicated to healing the wounds of the Vietnam War (to feature chorus as well, and be recorded for Sony Classical). This will premiere in April 1995; Oliver Stone is reportedly uninvolved. Also forthcoming is *Grendel*, an opera based on the novel, scheduled for 1996.

I spoke with Elliot late one night last December. Despite his well-known tendency to take his work with the utmost seriousness, obligatory car chase or not, he comes across as a very calm and laid-back individual. He even helped me spell some of the names, which I'd otherwise be dead in the water with since his accents were so good. I'd like to thank him for his time and tell him to keep up the cool work.

Lukas Kendall: *I was thinking we could start with the "what is your background" thing.*

Elliot Goldenthal: I was born in New York in 1954, I had two older brothers, both nine years apart, so it was an 18 year span. They were both music fans so I would be exposed to music of many generations at a very young age in New York. I was blessed to see some of the jazz greats at the time, Porters and Davis... just the exposure was very exciting at a young age. Later on I studied and got my masters in composition. I studied with John Corigliano officially and Aaron Copland I was very close to, sort of as an unofficial teacher and knew him for many years. Just being in New York and being exposed to so many different schools and approaches to music was very formative in how I turned out and my development so far.

LK: *You seem to be coming from a classical background rather than a pop/rock one.*

EG: Yeah, I do, although I did have a blues band

when I was in high school and early college, we toured around the country. I do appreciate a wide range of work, but especially when I'm using the orchestra I like to use the orchestra in exciting, alternative ways in terms of orchestration. When I say "exciting" I don't intend people to be excited, I'm saying it's exciting for me because I use a lot of alternative ways of orchestrating stuff, like in *Alien*³.

LK: *You mentioned John Corigliano; many people say that some of these alternative orchestrations are, while not the same as his, done in that kind of style.*

EG: Absolutely. I mean, when you study for seven years with someone, one does pick up certain traits. But it's also that both John and I appreciate the same types of composers, Penderecki, for example, many of the Polish avant garde composers. Their work is orchestrated in a manner that John and I find ourselves influenced by. However, I do much more experimentation in using electronic instrumentation with the orchestra than John does.

LK: *In the *Alien*³ CD booklet, you also give a special thanks to David Shire. Did you also study with him?*

EG: No, David let me stay at his house in LA and David and his wife Didi are friends of mine. I have a lot of admiration for David. David did a score called *The Taking of Pelham 1-2-3* and that's a twelve-tone big band score. That's something that's never associated with Mr. Shire, who's many times thought of as a middle-of-the-road type composer, but that work, if you just listen to it on its own, it's a very unusual score.

LK: *So, you must have been involved with music a long time before starting in film. [duh, Lukas]*

EG: Um, yeah, ever since I was an infant I was involved with music in one way or another. I actually did my first films in 1978, 1979, with a German director who did a film called *Black Generation*, which was my score and Richard Hell's rock music, with Andy Warhol in it. It was a good movie. Hasn't been seen by many people, but it was a good movie.

LK: *I didn't know that. I checked various reference books, and the earliest score I could find for you was *Pet Sematary*.*

EG: Yeah, well, things go back. I even hate to mention other projects, and I won't mention them, but there were embarrassing feature films I did back in the '70s when I was a real young kid. But that was not a direct route, it didn't lead to *Pet Sematary*, which had its good moments, musically it had its good moments, I don't feel embarrassed about it.

LK: *So how did you "get" *Pet Sematary* and make the transition to the Hollywood films?*

EG: Actually, the same way I got *Pet Sematary* and *Drugstore Cowboy* was a theater piece I did

called *Juandarié*. It was a tape that a lot of Hollywood directors listened to. My agent, Sam Schwartz, had the tape, he didn't expect much of it, but many directors listened to it, and they heard an alternative type of a thing that turned them on a lot. To them it didn't sound very Hollywood, and that's the reason I got both of those movies, because of that tape.

LK: *About *Alien*³, which was the first score I heard of yours and was really blown away, was that one a nightmare as far as the re-editing of the film went?*

EG: Yeah, it was a nightmare for me, because they were changing things and changing things. I had prepared the score for over a year, I was working very closely with the director, David Fincher, and then when the studio got nervous about things, they started changing things around, and it drove me up the wall, because there was so little precious time for things that had to happen. They had to elapse in such a small amount of time and I didn't know. When I write, I write very closely to the character, I look at the character's eyes, and sometimes when a character makes a decision, you look deep into their eyes and you see their acting skill, the decision is made to do this or to do that. And then if you fine cut something, that decision in the eye, let's say, is a couple of frames later, it just completely changes it, it's a domino effect, musically, and it's just not right anymore.

LK: *Were there many significant alternate takes and different approaches used on *Alien*³ over that year?*

EG: They were all tributaries of the same river. They weren't alternate takes, they were really variations on the same thing. There weren't many things that were ever thrown out, they were just sort of edited.

LK: *I noticed there was a motif for the company men marching in that didn't appear on the CD, was that the last of the re-scores or something?*

EG: No, it's just you can only get so much on the CD, it depends on how many minutes they want. I think on that, they wanted 45 minutes, *Demolition Man* was 30 minutes, it's what the record company can afford. So you have to pick and choose. There's a lot of stuff in the movie that's not on the CD, I can come up with another 30 minute CD.

LK: *Something I wanted to ask about *Alien*³, and this might seem a little silly now, but that is the coolest version of the Fox fanfare I have ever heard.*

EG: I wish I could get that on some CD.

LK: *Is there a reason it wasn't on the *Alien*³ disc?*

EG: Yeah, I think it's all of that legal stuff, you know. They didn't want to get into that. It was something that I re-orchestrated on the spot,

within 15 minutes in the studio. Elliot Lurie, who's the head of music at Fox, said "Well, what we want to do is re-record the logo in general so we can get a good digital recording." And then 10 minutes later, because there was time at the end of the session, he said, "Now, do you want to do it any special way for the film?" And I said, "Yeah, I'd like to take a shot at it. I'd like to do it, you know, tailor-made for *Alien³*," and I had the idea of sneaking in some of the odd orchestration in a rather funny place.

LK: It just hits the next-to-last note and just crashes, it's really neat.

EG: Because the obvious place would be [at the last note], but I figured [next to last note], so the sense of expectation, that it doesn't do what it's supposed to do, is really I found unsettling.

LK: As far as the albums go, are those your sequencings (*Alien³* was not chronological)?

EG: It was my sequencing. As is on *Demolition Man*, I just wanted the sequencing of the record to just be that of what you won't get bored hearing. If you listen to something that's slow, you want something fast, if you listen to something minimalist, you want something that's more harmonically complex for the next thing, so it's just a sense of me as a listener, if I turn something on, what I would want to hear next. That's all. But I have problems listening to the *Alien³* CD, sometimes I feel the opening of it is too severe, maybe I should have been easier on the audience, I don't know. It's really severe.

LK: But you do sort of have to start with the beginning and end with the end.

EG: Well at least I do that, I start with the beginning and end with the end, and in the middle I change the sequence. Same thing with *Demolition Man*.

LK: Did you record end credits, or was it just cut together?

EG: Oh, that was cut together for *Alien³* and for *Demolition Man* it was Mr. Sting. I just finished a movie called *Golden Gate*, with Matt Dillon and Joan Chen, and that will be out in February. I think they're going to premiere it at the American Film Festival at Sundance and then it's going to be nation-wide. That's a different style of mine, it's very jazzy, but it also has a lot of Asian-influences, since it takes place in San Francisco in Chinatown from the '50s to the '70s so it has an Asian feel and it has a jazz feel.

LK: On *Alien³*, were you primarily working with David Fincher? Everything I heard about that film, they had 12 different scripts, reshot this and that, and it's interesting to hear about what you started at and what it ended up at.

EG: Well it didn't change that radically, because a whole year elapsed from when most of it was shot and when it was completely done and edited. I had no problems working with David Fincher, he was very supportive, and the head of music at Fox, Elliot Lurie, was also very supportive. The problems I had were with the underlings to Mr. Roth at the time, all the sort of junior executives who often disagreed on what the boss really wanted, so I'd have the age-old struggle between the director and producer.

LK: Were you the first composer on the picture?

EG: Yes. Oh, I don't know, there might have been someone before me with some other director, but I was the first composer with David Fincher, and I was recommended to Mr. Fincher vis-à-vis Tim Zinnemann who was the producer, and who also the producer on *Pet Sematary*.

LK: Okay, *Demolition Man*. Now, how do you write such a cool score for... *Demolition Man*?

mean, it is what it is: Stallone, Snipes... they all start with 'S,' don't they? Schwarzenegger...

EG: And Silver. The reason is, the subject matter invited a kind of non-realistic approach. It's science fiction and it already has a heightened reality, so therefore my music suited that. I mean there's no point in my trying to sink to the level of the lowest aspects of action movies, so I just tried to make the action work but do it in a way that you won't regret in the morning, you know?

Elliot Goldenthal Film Music on CD

Pet Sematary, 1990, Varèse VSD-5227
Drugstore Cowboy, 1990, Novus 3077 2 N
Alien³, 1992, MCA MCAD-10629
Demolition Man, 1993, Varèse VSD-5447
Golden Gate, 1994, Varèse VSD-5470



LK: I did notice some of your track titles, though, such as "Obligatory Car Chase."

EG: Yeah, that was slight editorialism there. The car chase is actually pretty interesting musically, but *Demolition Man*... the script was actually pretty good, and I think the first 15 minutes of the movie is actually pretty good. I hope they make their money, that's all I can say, it seems as though they are... I don't think I can watch the movie all the way through.

LK: I did. Actually, I went partly because I was told it was funny and partly because I wanted to hear your score.

EG: Thank you. I didn't hear much of my score in the film.

LK: I know, and this is funny: As soon as I heard you were scoring the film, knowing what I did of your work from *Alien³*, which was a very serious score, I thought, "Uh-oh, it's either going to be tossed or inaudible." So, it was inaudible, but that's all the more reason to buy the CD.

EG: Right. I like the CD. I listen to it, and most of the time when I do a project I can't listen to it for maybe a year, because there are too many regrets about mixes or this or that, but in this particular case I like the way it sounds.

LK: You used the *Dies Irae* for the opening of the film, and that was something I didn't notice until I saw the track title. Was that your idea?

EG: That was my idea from the beginning. I actually wanted to have a full chorus on that, too, but there was no time getting it together. It alludes to the day of anger, day of warning, when the world shall turn to ashes, there's something about this building on fire, this city on fire, Los Angeles' third riot, it had that feel to me.

LK: Can I ask about the temp score on *Demolition Man*?

EG: They used a lot of *Alien³*, and they used a lot of my other stuff. I have a very good music

editor, Chris Brooks, and he just pulled out a lot of stuff, I also think he used... I don't remember. I never heard the temp.

LK: That's good. I was just wondering how much freedom you had on the picture.

EG: I had complete freedom. Other than the fact that Joel Silver would walk in and say "This is shit, this is good, this is good, I like this, change this." But other than that, I wasn't muzzled. They knew who they were getting when they hired me. They weren't getting me to sound like Henry Mancini. I respect Henry Mancini, some of his scores are really great, *Touch of Evil*, for example, that might have been the first use of a bongo in an American score. But they knew who they were getting. They didn't give me too much trouble in the hierarchy, the pecking order of what trouble could be in that city.

LK: You did some neat new age stuff in *Demolition Man*.

EG: [laughs] Well, I just thought of it as a joke. Someone asked me, what does the music of the future sound like? And I said, the music of the future sounds like the music of the 1980s, because everybody knows the 1980s were the future. So it was just kind of a tongue-in-cheek play on what the future is supposed to sound like, the 1980s. It's also so easy to do, it's... numbing.

LK: [laughs] You also had "The Final Confrontation," which is the gag cue title that Danny Elfman always uses for final confrontations.

EG: Oh, really, he uses that?

LK: Yeah, if you look at the CDs to *Batman* and *Darkman* and *Dick Tracy*, there's always a "Final Confrontation."

EG: I didn't know that. I didn't write it as a gag, I just did it.

LK: What's your working process when you work on a film? I understand you sequence it into electronics...

EG: Yes. I do two things. When it's something like "Machine Waltz" on *Demolition Man*, that's something I do entirely at the piano with music paper, so I just get the general drama of the thing that it's going to be, that it's not really going to hit any cues, it's just going to drive through it. When it's something like that, then I work at the piano. When it's something that's very "cuey," where you have a lot of action to hit...

LK: Like "Museum Dis Duel."

EG: Yeah, or anything where people are getting smashed over the head with things—then it's done at the computer. Then I can lock the stuff in. Also, I like working at the computer because I can work very late at night, and I don't have to pick up a pencil, and I can do like 20 or 30 versions of something, like a love theme, for example, and see how I feel about it the next day. It's a wonderful thing. It's really made the whole process, believe it or not, much more intimate, because when the expression in a person's face is locked into the computer, MIDI-wise, then I can keep going back to that same little glance, exactly, and it almost becomes like accompanying an actor in a room. So, something that may look like it's more distancing and more technological has become something that's much more intimate in reality. I don't care what anybody says, it's a much more intimate way of doing things than rolling a moviola around and slamming on a piano and writing it down, because this way it's like part, it's like working with you.

LK: That's neat. Often when you hear stories of composers working this way, it's because they had no time and just needed to pound out something to give to an orchestrator.

EG: Well, there are times when everyone has no time, and if you look closely on the CD you'll see there's more than one orchestrator, there are two people where we had three cues to record, let's say the next day, after things were changed. There are times where you have to write stuff, put it in the computer, and it has to be spit out. By 6 O'clock in the morning it has to be copied and we're talking 10 O'clock at night, and there's three cues to be done because things have been changed. And you have to get it done! So there's a necessity sometimes to bring in other orchestrators. Very often, though, after that happens, this is just so the session can happen, you're talking 100 musicians walking in. Then, when you see the orchestrations, invariably a person like me who's very fussy about orchestration and has a clear idea about it, I end up changing 50% of it anyway. The gentleman who I've used most consistently orchestrating with me is Robert Elhai, who knows every move of mine, he worked on theater with me and through New York, and this and that, so if I blink an eye, he knows exactly I mean "second bassoon." In general I spend a long, long time on orchestration, but every once in a while when you have to have a cue pretty damn quick, you need to call in two or three people to take the stuff down, it happens out of necessity. On any film, they'll pull the rug out from under you and say, "Oh, by the way, remember that scene, well, they put it back in and you have to get it recorded tomorrow." And your whole schedule is backed up and you say "Well, wait a second, that's five minutes of music, how's it going to be done?" So, that's what you gotta do.

LK: How does Matthias Göhl fit into things?

EG: Matthias Göhl and Richard Martinez, both of them. Matthias Göhl has gotten producer credit. Matthias is wonderful when it comes to sort of coordinating the whole matrix of electronics with the orchestra and how it all works technically. He's really brilliant, he's Swiss born, has the mind of a Swiss clock, and we've worked very closely together. He's a wonderful musician, a very talented and delicate musician. Let's say I compose something for a scene in *Alien*³, "Bait and Chase," one of those huge chase scenes. And the chase scene is ten minutes of music, and I compose it out. Then they edit it down to seven and a half minutes. I can't go back and re-compose it, there's no time. So Matthias is the type of musician who can take that ten minutes and edit it down, let's say to seven minutes, and I would find it very close to my original conception. He wouldn't compose any notes, he'd use what I used, but there's a situation where I trust this man, as opposed to a music editor. That's the creative aspect; also, there's the technical aspect of someone who really knows what equipment to use where, how to create variable clicks that work along with the electronics, because very often I have a very elaborate electronic score, so the orchestra has to listen to the clicks created by the electronic score. The problem is, my music has a lot of multiple meters, it's not just in two quarter or four quarter, it goes seven eighths, five eighths, like "The Rite of Spring." So Matthias, very often, has the responsibility of creating a click that doesn't confuse the orchestra. And that's a talent. Now, Richard Martinez is someone I also work with consistently, and what I consider him is a master of sampling. If I say "Look, these are the things I want sampled: I want a piano wire stretched across a room, I want champagne glasses filled up with different types of liquids, I want this, I want that, I want Tibetan bowls," he will spend a million hours in his basement, with the patience of a monk, whatever it takes to get

these samples perfect. Because I don't believe too much in just finding stuff that the companies give you. To create samples you have to be very creative and selective about it, prepare your own pianos, get the sound you want, and then with a person like Richard Martinez, he can really get in there and get that best quality stereo sound out of that sample. So, these are people who I've worked with I would say, between Richard, Matthias, and Robert Elhai, these are people who I've nurtured along and worked with since I don't know, for ten years. They know my aesthetic extremely well. They of course have other careers and work with other people, but they know me so well, they know my every move, there's no time wasted, there's no bullshit, everybody knows what their role is.

LK: It's interesting to see how this works together. Do you conduct yourself?

EG: I never conduct. I think it was John Corigliano who told me two things I shouldn't do is play my own music or conduct. I surround myself with who I think are the most talented people to pull off my vision, and Jonathan Sheffer is one of them. Steven Mercurio is also a very formidable conductor. I have the technique to conduct, I studied conducting, coincidentally, because of the business, with Anton Coppola, the uncle of Francis Ford, so my technique is fine. It's just that I'd have to write the piece, then I'd have to study it, study conducting it, and then I'd lose all objectivity, plus I wouldn't be able to hear it. I'd have to keep running in and out of the booth, because the sound is completely different in the booth than it is when you're conducting.

LK: Do you do the electronics first and then overlay the orchestral tracks?

EG: Yes.

LK: So you have to be in the booth to get it with the electronics.

EG: Yeah. I do a very elaborate electronic score first, 90% of the time, of which it's almost 90% orchestrated electronically, including French horns, bassoons, oboes, piccolos, it's all completely there. As a matter of fact, even if I didn't orchestrate one note, anybody with a high school diploma in music could take it off what's there. It's all there. And the reason I do that is because it helps the producer get a sense of what they're after. It's so difficult to talk about music, people get very uptight. They say, "I want it mellow," or "I want it lyrical," or "I want it dramatic," but those are just words, you know? Or "I want it to sound heraldic." But if I do it electronically they really get a sense of what they're going to get, what they're going to buy, and I say that because they're paying a lot of money to do these things. These scores are expensive.

LK: Demolition Man, as we discussed, had a really rotten mix, but I thought *Alien*³ had one of the better ones I've heard. Is that something you had to fight for?

EG: Well I disagree, I walked out of *Alien*³ because I couldn't hear it. I left. It was buried in the theater, and I couldn't stand it. The only time I ever heard *Demolition Man* was at the premiere, and it sounded a little bit better than *Alien*³, but it still got me sick. *Drugstore Cowboy*, I didn't like the mix in that, I didn't like the mix in *Pet Sematary*. But, I heard that *Golden Gate* is very good [laughs].

LK: That's good! Well, there are no guns, they don't throw each other through buildings and have car chases—

EG: No guns! There's kissing, though.

LK: But that doesn't make too much noise. Well, parts of *Alien*³ I thought you could hear, like at

the end, and the scene where they burn the bodies of Newt and Hicks. Of course when they're going to run around and start screaming and all the British guys who sound alike run into each other it's going to be pretty bad.

EG: But you should have heard how I had it worked out before. David Fincher really wanted me to compose a music score that took on the added burden of sound effects built within the music. So you could have played the whole thing without sound effects—and I'm not insulting the sound effects guys, they did a great job—but if you had played it without the sound effects it would have been scarier. A lot scarier. Just like—and I'm not comparing myself—Bernard Herrmann in the shower scene of *Psycho* is scarier because of the music. If it was one of these present-day directors they would have been persuaded to put all the shower sounds in, and have the music in the background, and then they'd fight each other. So instead of having this incredible concept of Bernard Herrmann's—which was to have this same feeling of a knife going into you and a bird screech, and a scream, all in one—you'd hear the knife go in, and then hear the shower curtain fall, and then hear the water go, and then hear the screams. Hitchcock had a much better idea of how to scare people, and I think Fincher, by that time, when it came down to the mix, was too influenced by the studio to have fought for me.

LK: Incidentally, in that scene in *Psycho*, Hitchcock wanted to leave it unscored, it was Herrmann who went ahead and scored it anyway. So, it was Benny!

EG: Ah. Well, he did it. And it was unadorned by sound effects.

LK: How many players did you have on *Alien*³ and *Demolition Man*?

EG: About the same, about 90.

LK: I wanted to ask about those really neat brass clusters you write, how are those notated?

EG: They're notated very traditionally, they're just stacked up. The thing that makes it interesting is the use of mutes, like plunger mutes. You take a really tight cluster, if you have five instruments playing, all semitones together... usually what I like to do is stack up the higher instruments closely semitone wise and then create more space between the lower brass so it has a grounding in the overtone series and is not just a complete cluster. Then I dress it with different types of mutes, very careful indications of how the plunger is open and closed, what period of time it takes to open and close the plunger, things like that. Then I use a lot of extra lower brass instruments, like the contrabass trombone and then chimbasso. Brass clusters are really unique, they're really great for punctuation, lower brass, and they're underused, I think, in movies.

LK: They're one of the things I associate with your sound, like in the "Obligatory Car Chase," it sets you off almost immediately when the drum machines and sequencers come in...

EG: It wasn't a drum machine, by the way. There was a sequencer, but there was a live player playing along. There was a sequence, but I played in the sequence myself, at a slower metronome marking, so when it was sped up it sounded fast, but it was still human, it wasn't all electronic in terms of being quantized. So it had a human groove to it.

LK: That's so cool. What are some of the other orchestral tricks you use...?

EG: Oh, I don't know. I can't say, because there are millions of them. I don't think it's tricks, it's just how I hear the sounds. It's just me.

RACHEL PORTMAN

Interview by Daniel Schweiger

Any film composer can identify a character with some catchy melodies; it's the truly gifted musician who can play psychiatrist as well. In Rachel Portman's hands, the bounciest rhythm cuts like a knife into her screwed-up protagonists. The orchestra might be pumping like a Fellini carnival as Johnny Depp chases his hat in *Benny and Joon*, or doing a big band rhumba for Shirley MacLaine's romance in *Used People*, but there's always a sadness behind the perky tubas and flutes, making us dance with a neurotic man-child and a bitter housewife. Portman is the closest thing to an actor's composer, her melodies bringing out the rambunctious and tender feelings for which performers strive so hard.

Since graduating from Oxford, Rachel Portman's career has been caught between aristocracy and the asylum. She'd been well-trained to turn out neo-classical symphonies, but it was her aptitude at eccentric, working-class rhythms that brought Hollywood's notice. Beginning with 1983's *Experience Preferred... But Not Essential*, Portman's small-scale orchestrations caught the cute yet desperate mood of people consigned to the system. Her score for Mike Leigh's *Life Is Sweet* was a comic statement on fear and loathing in the Thatcher era, while the off-centered orchestrations for *Antonia and Jane* turned the women's movement into a snitty battle between two hopelessly screwed-up friends. Rachel shared a far more amicable relationship with *Antonia* director Beeban Kidron, who insisted on Portman sharing her big Hollywood break with *Used People*. Even though she'd won several BBC awards, and had since scored the prestigious *Where Angels Fear to Tread* and *Ethan Frome*, it would be a battle to get Portman into the American boy's club of film composers. A woman of gentle talent, she would have to overcome her solitary nervousness to win over the executives with *Used People*'s tragi-comic score. *Benny and Joon* was the composer's second studio foray into off-center "people" films, another score of emotional sincerity, with a warm and sad heart that brings positive comparisons to Nino Rota and Georges Delerue. Since this interview, she has gone on to score the acclaimed *Joy Luck Club*, and has more projects in the works.

Daniel Schweiger: Were you a musical prodigy?

Rachel Portman: I always grew up wondering how "musical" I really was, especially since no one in my family had that talent. I wanted to be terribly good at it, but now I don't have to pressure myself anymore. I'm perfectly happy where I am as a composer.

DS: With your training at Oxford, why did you end up composing for films instead of the concert hall?

RP: When I was at the University, it became quite clear to me that I wanted to communicate ideas through simple melodies. Movies have always fascinated me in that way. I'm always trying to find musical voices that express visual emotions, then getting the audience to "hear" that feeling. But I never wanted to stand up in front of people and play. I just wanted to compose, which is the difference between film actors and writers. Since I don't necessarily want to perform, I'll get other people to play for me. But while I'm much happier being in the background, I can't just write with the hope that my work will

be performed. It's better to have a film director say "please compose this music for a scene." I need to be needed.

DS: What's it like for female composers in England?

RP: There are a few active women like Anne Dudley (*The Crying Game*), but I wish there were more of us. Yet I never considered myself as being "non-male," or losing a job just because of my sex. When I talk to directors, I assume they'll think I'm as responsible as any male composer.

DS: How have your past scores led to *Used People*?

RP: I wanted to keep *Life Is Sweet* as an ensemble piece, because it would have sounded awful with an orchestra and strings. Then on *Antonia and Jane*, I used only 18 musicians. *Where Angels Fear to Tread* turned out to be a far darker E.M. Forster adaptation than *Howard's End*, and resultingly wasn't a hit. But I enjoyed working on the film, especially because I could run a main thematic idea through the picture. *Angels* and *Antonia and Jane* would ultimately help me get *Used People*. After ten years of composing, I was waiting for a "Hollywood" picture to come along, and now I was being given 90 musicians to play with! But I don't think I would have been ready for a massive score like this a few years ago.

DS: What was it like to make the Hollywood transition?

RP: It was scary working on a film with such a huge power-base behind it. In England, you have one producer and a director. But here it's a studio, and then test screenings where people judge your music. There's an enormous amount of pressure on you not to fail. That was scary because I was living out here for the first time, and didn't know a soul. Beeban Kidron had to fight to get me on *Used People*, and it was great for her to put up such a battle. Now after *Benny and Joon*, it's not like there's some executive saying, "Who is this composer?"

DS: How has your music changed?

RP: I think I have two different styles. I can do period orchestral music like *Where Angels Fear to Tread* and *Ethan Frome*. I just wrote *Elizabeth R.* for the Queen, which was very reverential. But I'm irreverent most of the time. I also like experimenting with unusual instruments and rhythms for *Used People* and *Benny and Joon*. I love working on films that have those human qualities, and will never write a cue that's entirely happy. The sweetness has always got to be countered with the sad experiences that life brings us. It's also difficult to do "people" movies, since there's so much dialogue to play around. So I try to use melodic threads throughout a film. *Benny and Joon* has scenes of joy, anger, and tragedy. But I'm using the same thematic figures to give the score an organic feeling.

DS: Would you say that *Used People* has an ethnic style?

RP: The music of *Used People* isn't specifically Jewish or Italian. It was more important for me to create a feeling of being out and about in the big city. The instruments are almost like car horns around the characters. I designed that music to be eccentric and funny, and for people to laugh with it. But then why shouldn't film music work on its own, as opposed to being something



that plays in the background? Scores should be elastic and strong, instead of just padding.

DS: What challenges did you face with *Benny and Joon*?

RP: It's an immensely likable film, life-affirming, and very quirky. This isn't like *Used People*, where these immature people are doing frightfully dark things. *Benny* was crying out for a melodic score, and I wanted to paint a broad musical picture with it. I had to know the characters inside-out, and live and breathe them. *Joon* is going mad. She's unhappy, insecure, and shy, but can be incredibly amusing. While *Benny's* music is also poignant, he plays a lot of tricks. He's grown up watching silent movies, which have given him a feeling of innocence and comedy. *Benny* is almost like a child, and it was important to develop his theme. When I don't think too hard, I'll come up with the music that becomes *Benny's* "voice." While it's easy to get an atmosphere going for the film, it's much more difficult to find the protagonist's theme. In *Benny and Joon*, ideas that are told with clarity often sound innocent.

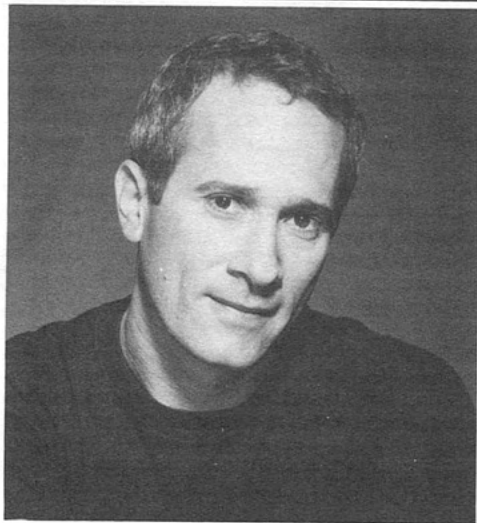
DS: How do you find the American sensibility of film composing?

RP: I can't differentiate where composers come from. But I'm disappointed with the quality of film music today. Most of the big composers write fantastic scores, yet I sometimes feel that they're doing too much. I don't want to burn out on too many projects because I happen to be "hot" at the moment. If I succumbed to the temptation of scoring two movies at the same time, then I'd end up being too busy to orchestrate my own music. I'd get to the recording session and have no idea what the orchestra's playing! My music has to retain its personal flavor.

DS: You say you're not competitive, but don't you think female composers have to be?

RP: I'd say I'm more ambitious than competitive. I really want to write music for big films, but I don't feel like elbowing people along the way, which is what competitiveness is. I've been lucky to work on quality stuff, instead of doing movies just for the money. People approach me when they want to hear something different, and I've never been short of offers. That makes me more likely to go down a route of quirky films than studio pictures, although my ambition has always been to do a western or an animated picture.

JAMES NEWTON HOWARD



Interview by Will Davis Shivers

In 1986, James Newton Howard happened into scoring his first film, *Head Office*. He loved it. 40 movies and eight years later he has become one of the most sought after composers working today. His range in style and genre, and his ability to work on smaller films as well as mainstream ones mark him as an unusually diverse artist. He had an especially prolific 1993 with scores for such dissimilar films as *Alive* (CD on Hollywood 61454), *Falling Down* (replacing a score by Graeme Revell, no release), *Dave* (Big Screen 24510), the summer smash hit *The Fugitive* (Elektra 61592), and *The Saint of Fort Washington* (Varèse VSD-5444). His latest score is for Mark Rydell's *Intersection*, starring Sharon Stone and Richard Gere (Milan 35663).

Having met him at a class at USC and after many failed attempts to connect with him, he ultimately invited me to a scoring session of *Intersection*. Too busy there, he later called me that evening at 6 o'clock. Although a very polite and down to earth individual, he comes off as a man very together and very into his work. I found him concisely forthcoming.

Will Davis Shivers: What attracts you to a film like *Intersection*?

James Newton Howard: A number of things. First and foremost the director, because that's the first thing I find out about and Mark Rydell is someone whose work I've admired and enjoyed for a long time. Always associated with his films, whether it's *Cinderella Liberty*, *The Reivers* or *On Golden Pond*, have been really effective underscores, so I thought it would be probably a good musical opportunity. So that was the first thing. And secondly it's a wonderful script. It's a script written by a couple of my favorite writers, Marshall Brickman and David Rayfiel.

WDS: So it is usually the director that decides what film you work on?

JNH: It's the director who hires me but it's a combination of many things. It's the script and the director and the cast and availability and all that stuff.

WDS: At the very least what do you hope to add to a film?

JNH: Maybe a little bit of subtext, a little bit of glue, a little bit of motion, a little bit of tempo, a little pace. Something like that.

WDS: Have you ever had to save a film?

JNH: I don't know if I could ever hope to save a film. I've certainly been asked to save scenes or to help scenes. I don't think a score can save a film. It certainly can help a film and probably can destroy... maybe not destroy, but really hurt a film. I hope I'm never in a position to save a film, otherwise I'll really regret the commitment.

WDS: So you've never actually done it, you don't think?

JNH: I probably have tried but I don't know if I ever succeeded.

WDS: Have you ever been so disappointed with a score that you think you've ruined one?

JNH: No, I don't think I've ever ruined a film. I think I've been disappointed in certain scenes I've written but I don't think it's ever been so bad that it ruined a picture. Other people may have a different opinion about that, but I don't think I have.

WDS: For *The Fugitive*, I noticed you captured the grit of that film... in the city with the saxophone and everything. How do you usually go about doing something like that, as far as layering your music. Do you start out with the melody and build?

JNH: How do I start creating a cue like one of the montages in *The Fugitive*?

WDS: It has an atmospheric feel to it. Where do you get your inspiration for that?

JNH: I think I spoke about this to your group. I think it's really kind of a subconscious process and a lot of it just comes out, just starts to develop. When I spend time in front of the picture—there is no substitute for spending enormous amounts of time in front of the picture—then there's a certain amount of intellectualizing. For instance I knew that the director wanted a certain degree of percussive content so I knew, okay, I start with a groove that sort of feels... it's really a subjective process, what really feels like the scene. Once I get a rhythm going I try to employ some thematic aspects. I really approach it from the perspective of making a record a lot of times, because that's my background. I treat it with a certain degree of counterpoint bass...

WDS: So you can't really make a general comment like you build off of percussion?

JNH: Well in that particular scene, but there's lots of stuff in *The Fugitive* that has nothing to do with percussion. Rhythm certainly is always a primary consideration for me, even if it's a very slow legato kind of piece. Obviously, I'm not telling you anything you don't know. Rhythm is a key ingredient in any piece of music.

WDS: How much of your personality, do you think, is in your music?

JNH: I think... [laughs slightly]... I think when I'm not asked to rewrite a cue a hundred times that it's... How much of my personality? I'm not quite sure what that means.

WDS: [laughs] I mean do you think a lot of your emotions... How much of your emotional feeling is in your music?

JNH: Well, I have an emotional commitment to some cues a lot more than others. Obviously if it's a comedic piece, the emotion involved is probably minimal. But if it's something that perhaps I've dug back into my deep dark past to get a hold of emotionally, then I probably have a deep connection. I think if I'm trying to establish

some affinity with the character, it's the only way that I can really succeed or at least have some perspective that the character could relate to. So you know, it depends, it really depends from cue to cue, from movie to movie.

WDS: I overheard one thing you said today, "This shit is so unpredictable." But then you said, "But that's good."

JNH: It is good because I like to be surprised. Obviously when you've done as many films as I have, it's easy to get into a situation where you get comfortable and get into habits. And when you get into habits you cease being surprised and startled by the way the orchestra sounds, because you've done it all before. So if I get surprised, it's a good thing. Even if it's initially a bad surprise, eventually I'll work it to the place I want it to be. But I think what I meant by that is... it probably indicates that I was stretching a little more than I've done recently. I like that.

WDS: So you like to challenge yourself a little.

JNH: Absolutely.

WDS: So how much is flexible in an environment like that?

JNH: You can change quite a bit actually. Depending how much time you want to spend, you can change anything.

WDS: Right, I mean, are you pretty rigorous though, as far as composers go on how set the music is?

JNH: Well, yeah, I think all composers are very protective of their work. Rigorous? I try to stay open to good suggestions to improving a cue, but I'm rigorously defiant about protecting a cue from bad suggestions that sometimes come up.

WDS: Which is pretty common, right?

JNH: Pretty common, although I'm lucky these days to work with people who pretty much stay away from bad suggestions.

WDS: Is this why you don't conduct? You want another set of ears?

JNH: Yeah. For me, conducting is an art unto itself and although I've done a lot of it, there's so much that I need to pay attention to in the control room, it saves me a lot more time being there where I can evaluate performances. If I'm out there, trying to hear what's going on, I have to conduct the orchestra and then come back in and relate to the director and the engineer, and evaluate the performance all at the same time.

WDS: And play the piano.

JNH: And play the piano. I don't always play the piano. I tend to play the piano on stuff which is really kind of what I think, if there is such a thing, uniquely me or close to being uniquely me, that only I can do to my satisfaction.

WDS: I mentioned that to you before in the class that you like to use piano and percussion a lot, piano from your days as a classical pianist and percussion from your days in rock 'n' roll.

JNH: Well, originally it's classical but I spent a long time in rock 'n' roll.

WDS: And you worked with Elton John?

JNH: Yes I did. I had a great time. That was where I got the first opportunity to work with an orchestra, with Elton in 1975 with the London Symphony.

WDS: And what piece was that?

JNH: It was a piece called "Tonight," on an al-

bum called "Blue Moves." I had been a huge fan of a guy named Paul Buckmaster, a great arranger who arranged all the strings on songs like "Leave On" and "Tiny Dancer," which you may or may not know, you were probably two years old when they came out. They were very seminal pieces in the rock 'n' roll genre in terms of how orchestra related to a rhythm track. I was really interested in doing that, so when I joined Elton's band he gave me the chance to do it and I did it a whole lot whenever I could.

WDS: What is your general proportion of synthesizer to orchestra?

JNH: It varies from film to film. There are many films where I don't use any synthesizer and ones where I don't use any orchestra. I would say it's probably, if you had to zero me down on a percentage, 30 to 40 percent synthesizer and the rest orchestra. How's that?

WDS: That's very good. [laughs]

JNH: There's a number for ya.

WDS: That's all I need is numbers, man. You didn't have very much time on *The Fugitive* but you had like 90 minutes of music, is that right?

JNH: Yeah, about 95 minutes of music. That much music isn't that common although it's certainly not preponderant. A lot of Steven Spielberg sort of action/adventure films, John Williams has written a lot of them, have more than that. For me, it's the most music I've ever written in a film. I had about eight weeks to do it and I could've easily used another month.

WDS: Is that little amount of time common?

JNH: Yes it is. It's common not only for me, but for most composers working in Hollywood these days, because the studios are oriented around release dates and vying for different slots here and there. They want to get a leg up and get their movie out when nobody else is competing with them. They'll often change the post-production schedule radically at the last second so the composer gets shafted, but that happens fairly often.

WDS: But it's always the composer that gets shafted.

JNH: Well, it's anybody in post, you know, sound guys, editors. Everybody in post is gonna get shafted, but I think the composer is in a slightly different position because the composer's creating from nothing. Which is kind of rough.

WDS: They only released 40 minutes of the music on the CD.

JNH: That was a financial consideration because for the record company to release the CD, they have to pay a percentage of the musicians' original salaries all over again according to how much music there is.

WDS: They release John Williams' music all the time, 70 minutes...

JNH: Probably John Williams' music sounds better than mine. They can recoup better.

WDS: Oh, well, that's a matter of opinion.

JNH: Well, it's not really opinion, it's a matter of fact. I would think that John Williams usually scores movies that make between one hundred and two hundred million dollars. *The Fugitive* happened to do a lot of business. If every one of the movies I did, did that much box office, they'd probably put out more music of mine, too. It's really just a history of doing it.

WDS: Have you noticed a switch to mainstream films?

JNH: I have noticed a switch. It kind of takes place over a long period of time. I don't only do mainstream films, that's for sure. Like I'm still

very attracted to smaller kinds of art films, which is in many ways what *Intersection* is. It's kind of an art film with a couple of big stars in it.

WDS: You told me that it was an art film trying to be a mainstream film.

JNH: I think that is in many ways true. It is surprising that it's always kind of difficult to remain objective about where you are in your career, but I enjoy many aspects of doing mainstream films in terms of the facilities involved, budgets and all that sort of stuff. Sometimes the necessity of invention is something I miss, which is something you have to have...



WDS: When you're lacking funds.

JNH: When you have no funds.

WDS: But do you think you enjoy this genre better or would you say you like to spread out?

JNH: I like it all. As long as I'm working on something I believe in, whether it's mainstream or a student film, if it's something I enjoy and think I have something to offer, that's the first consideration for me. It's nice to make a lot of money at the same time, I'm not going to pretend that isn't important, but I couldn't do a bunch of stupid *Ernest Scared Stupid* type things no matter how much I was getting paid.

WDS: Do you like to continue working with directors like Ivan Reitman? Are you going to keep working with him for instance?

JNH: Probably in Reitman's case, as long as there is a good script involved. I had a very good time with him on *Dave*. That was a different kind of movie for him. It was a very pleasurable experience, and we had a good time. In fact, he asked me recently to do his next film so the answer to that is yes, I will continue working with him. Other directors I have already established relationships with.

WDS: What do you like about working with someone like Lawrence Kasdan? You said you liked to work with him a lot.

JNH: It's just a great collaboration. That's the thing that makes it work. I mean, it's not a solo gig here for me. I enjoy a certain amount of autonomy, it's absolutely necessary, but ultimately, the collaboration is what makes it unique. Otherwise, I'd make solo records. I like understanding a complex and rich vision from somebody and helping them enhance it. With Larry we have a really good conversation about all that stuff.

WDS: Are you and Mr. Schumacher, because of *The Client*, still going to work together?

JNH: I think we will. We're not going to do *The Client* together but we've done, I think, three films together. We're very, very good friends and I'm sure in the future we'll work together again. It's just that... You know, nothing happens

by accident, I don't think. And I think this is all very positive and it'll be good for him and it'll be good for me not to work together for a while.

WDS: Do you ever get an emotional rush from a film? Say when you work on *The Fugitive*, then suddenly you feel like wow, I could go lift a building.

JNH: [pause] Sometimes, but I don't know about that, I mean, yes...

WDS: Silly question.

JNH: Not really. The time I get off the most is when I'm writing it. When I've written something and I look at the picture, even in demo form, that's the time I get the most excited. The rest of it is always...

WDS: Just repeating it.

JNH: No, there's always some degree of disappointment, it didn't quite come out as good as you hoped it would. I mean not always, but a lot of the time.

WDS: It exists in your mind a lot differently than it does in reality.

JNH: Yeah. Exactly.

WDS: That's true with a lot of things. I notice you don't repeat yourself a lot, melody-wise.

JNH: How do you mean? You haven't heard this score in one of my other movies?

WDS: Well I mean... after hearing *Falling Down* and comparing that with *Alive* and then with *Fugitive*, I can't, you know...

JNH: No, I agree with you. I pride myself on being versatile, because I think I am, and I don't say this from an egotistical point of view. I am versed in rock 'n' roll and classical, and I feel lucky to have benched that way because I think a lot of guys run into a brick wall when they have to deal with one or another. I'm not saying I always succeed, I don't think I do, but at least I have a pretty good starting point for most points of views musically. To me, even when I'm doing wildly different scores, there is a very similar quality to them and that's style, that's why they hire me. Once in a while I'll write something that sounds completely different and that's great when that happens. I try and do that, but a lot of times that's not what they wanted from me, they wanted me to sound like something else, this is why they hired me. Or at least they want it to feel like something else.

WDS: How will you approach Wyatt Earp?

JNH: I'm not sure yet. I'll let you know when I figure it out. Probably a lot of everything, you know, orchestra. I'm gonna try not to get mired in traditional western scores. At the same time it's difficult not to at least tip your hat to the genre. I imagine it'll have some overtones of things you've heard before, but I'm gonna try to introduce something unique.

WDS: You're not going to make a rock... wes— [laughs]

JNH: No, I don't think it'll be a rock western. I think it'll depend on the kind of movie he makes, and I think I have a pretty good idea what it's gonna be like. It'll be darker than what most people expect, because it's really kind of a character study more than anything else.

WDS: Did you know they already have an ad out in the theaters for Wyatt Earp?

JNH: I'm not surprised, it's a big movie.

WDS: July 1st, huh? It's gonna be three hours?

JNH: Three hours. A lot of music.

WDS: You're gonna be busy.

JNH: Sure will.

SCORING HEAVEN & EARTH



Oliver Stone's *Heaven & Earth* was one of the casualties of the holiday movie season, but its inspiring score by Kitaro with Randy Miller, while not nominated for an Oscar, nabbed the Golden Globe for best original score. Although not without its detractors, the combination of Japanese composer Kitaro's themes and ethnic/electronic instrumentation with Randy Miller's sweeping orchestral arrangements created one of the most enjoyable CDs of the holiday season.

KITARO

Heaven & Earth is the first Hollywood score by popular new age artist Kitaro, his prior film work being a few scores for documentaries and international productions. He was repeatedly forced to prove himself in the brutal Hollywood environment, but came through with a Golden Globe, no less. This interview is excerpted from Peter Kelly's *SilverScore: The Soundtrack Show of the Silverscreen*, heard Wednesdays in Los Angeles on KXLU radio, 88.9FM, 10-11 PM.

Peter Kelly: Oliver Stone gives you a call. He's interested in your kind of music, which is a spiritual kind of music. What does he say? Does he say, "I want you to do my soundtrack this way, this way and this way"? Or, "You're going to do my soundtrack. Here's the story, go for it. Do it the way you want to do it"?

Kitaro: First of all, he said "I don't want the regular Hollywood soundtrack. Kitaro, you're Asian—I want to get the Asian spirit."

PK: You're very well known for taking a Western instrument and creating an Oriental piece of music. In *Heaven & Earth*, you use a traditional Chinese guitar [violin], a huqin, as well as other Asian instruments...

K: This time I am going to use the Chinese traditional instrument and Vietnamese (two or three) instruments. So, I was trying to learn and also to play [the instruments] by myself. I spent almost two months for training. Finally I did it. But it was hard time. I like to perform that kind of a traditional instrument. The sound is great.

PK: Is the music in the soundtrack "typical" Kitaro, or did you do some experimenting?

K: This time I tried a different approach. It is my new experience, you know, a full orchestra! 20 person female choir! It was a great time. But melody-wise, musical wise, it is not different. It is regular from my spirit. So, it's not different Kitaro music—a little different arrangement, different form.

PK: Kitaro, you grew up in Japan with a Shinto and Buddhist background. These religions are very spiritual... how is this an inspiration for the music you write?

K: Basically, both of them—the Shintoism and the Buddhism—are focusing on invisible things... spirits... ancestors. So, everybody, Japans, Asians, were going to Buddhism. But, today this religion scene is changing now. Basically, these invisible things [spiritual things] are very important for us.

PK: In essence, it is part of your everyday life...

K: Everyday, yes—it is a way of life.

PK: Now, this is your first score for an acclaimed director. You've scored smaller Asian films. Composing for those directors in Japan and China compared with Oliver Stone—what did you find—more freedoms in either case, more opportunity in either case? What are some interesting differences here?

K: Many years ago I started on a documentary series [*Silk Road* for NHK]. I spent six or seven days every week, composing every week a new song. It was so tough. But now, I think about that time, documentary is not so difficult for me. These kind of modern motion pictures are a little difficult, because I have to follow the stories in the film. I think this time, Mr. Stone gave me a chance for creating the music. Before they started shooting, we tripped to Vietnam. I saw the real Vietnam after the fact.

PK: You didn't see the Vietnam of 50 years ago.

K: That's correct, it's already gone... I was there in Vietnam. I saw the earth, I saw the people. I felt something. I put this spiritual feeling to the song [soundtrack].

PK: Unlike many Hollywood film composers, who are given rough cuts of the final film when they begin their assignment, you were there from the beginning, and even before that. I find that when directors include their composers from the pre-production stages of filmmaking, more complete soundtracks are turned in by the composers, such as your work on *Heaven & Earth*.

K: Yes, thank you very much.

PK: Now, some ten years ago, you were supposed to do the score to *The Right Stuff*.

K: Oh, yes, yes. That was a great movie, but I didn't know the kind of system, the process of filmmaking then. I thought, "Uh oh." [chuckles exchanged]

PK: I don't know who it was that thought that you would be the one to do the music... I don't see any connection with a space film and your music, as I do with Oliver Stone's Vietnam film and your Asian background and music writing.

K: Unfortunately, my previous management company's manager was not good. He couldn't make suggestions—he couldn't decide yes or no on certain things. But, I was still fond of *The Right Stuff*. It was a major motion picture.

PK: My point coming to all of this is that Bill Conti, composer, won the Oscar for best original score that year [1983]. Now's your chance at the Oscar for 1993.

K: Thank you.

PK: Kitaro, thank you for speaking with me today on *SilverScore*. I bet you have earned some

new fans with this soundtrack release. It has certainly hooked me up with your work. Good luck on your next two albums with Geffen and on your upcoming whirlwind tour of the world.

RANDY MILLER

The unsung hero behind *Heaven & Earth*'s sweeping score is without question composer/orchestrator Randy Miller. Miller has orchestrated for such composers as Robert Folk, Alan Silvestri and David Newman, and composed his own scores for such films as *Dream Rider*, *Into the Sun*, and *You Thought Your Parents Were Weird* (CD on the defunct Bay Cities) and *Hell-raiser III: Hell on Earth* (CD on GNP/Crescendo). He's one of today's most promising young composers, with a spectacular mastery of the orchestral domain. Annoyingly, his integral contribution to *Heaven & Earth* has been largely overlooked, but the composer here talks about his work on the film's orchestral score, which featured synth overdubs by Kitaro as well as huqin performances by Yu Xiao Guang. Miller will be doing some orchestral arrangements for Kitaro's next album, while keeping up his film composing and orchestrating work.

Lukas Kendall: What was your involvement on *Heaven & Earth*?

Randy Miller: Well, as you know, my credit reads "Arranged, Orchestrated, and Conducted by" and basically I got involved around June or July. Kitaro had been involved on the project and they were getting into more of the orchestral situations and needed someone to work with him who was more experienced in that idiom. I think he and they had a few people in mind; Kitaro interviewed them and decided he wanted to work with me.

LK: How did the working relationship go, how does Kitaro work?

RM: There was a pretty big block of the film, maybe between 30 and 40 minutes, of music dealing with the film's main love interest and also some big dramatic, large orchestral moments. Those were the areas that weren't quite solved yet musically. I went out to Kitaro's studio in Colorado and stayed most of the summer there working. He would write some themes, some basic ideas, sometimes to picture and sometimes not, and I would then take a theme and find a place to use it in the film. Some of the themes he had already written, some he needed to come up with for various reasons. I would make them fit various scenes, I would do different forms of musical development on them, extending them, shortening them, various ways of twisting them in and out to make them work. Then we would do a synth demo of a particular scene we'd be working on, send it to Oliver [Stone] and wait to get a response whether he liked it or not. When I came on, I think it was important that he start liking things, to put it lightly. But it went well, they started to have more confidence in what we were doing. They were accepting a lot of music we were sending them, and we all felt we were on the right track.

LK: Would Kitaro perform it and then print it, and you'd work from there?

RM: No, he would just either play it for me and I would transcribe the melody down on a piece of paper, or he would play it onto tape, or on the synclavier digital system, and I would hear it, or he would just play and I would remember it, because most of the melodies were very simple and I could remember them almost after a hearing or two. There was a certain area of the film that needed a big, broad theme and it's one area

where really all I did was write a French horn part, a sort of maestoso horn line, a big, wide-open theme. It was about thirty or forty seconds, just a broad stroke, and the editor and Oliver ended up liking it, and tracked that little cue into five or six different areas. Which was nice for me, since it was a thematic input I had done that they had liked. It was something different, something that they needed. That piece and five or six main themes that Kitaro wrote, some previous to me and a few since I had come on, became the basis of the 60 minutes of orchestral music. There was another 30 minutes of synth things, various percussion, ethnic instruments, which I had very little to do with. Kitaro and I got along great, I think we both enjoyed working with each other. I learned things from him, his approach to music which is different from mine, and he learned specific film scoring stuff from me. I think it was a really good exchange of ideas. Obviously it was a very successful collaboration since there are people who seem to like it.

LK: At the recording sessions for the orchestral material, who was on the stage calling the shots?

FM: Well, since I conducted it, that was really my idiom. Either Oliver or the film editor, David

Brenner or Sally Menke, had opinions of, "We want to change this and we want to change that," or "We don't like this and we don't like that," and they were looking to me because time is of the essence and I had to make quick decisions about which way to go. But I'm sure that was okay with everyone, being a live session with a hundred piece orchestra sitting there.

LK: Was there a temp-track on there for Kitaro?

FM: They actually temped it with a lot of Kitaro's previously released albums, or some of the demo cues he had written for various scenes. Sometimes it created a good map to follow, other times they picked some of the wrong things, and we'd have to find out what really should be there, which is no different from any temp score. The confusion came from Kitaro being forced to compete with his own stuff, some of his older music. And he came through, he definitely outdid himself—he came up with some things they actually liked better, when at first they seemed really stuck on a few of his older pieces.

LK: The only criticism the score seems to be getting from a few of the major film critics is that it was overbearing at times. Is that anything you have an opinion on?

FM: I think that fits into the overall criticism of the film. The film's detractors, at least in the reviews I've read, have pretty consistently been those who don't like [Stone's] filmmaking style. They feel he manipulates the audience, he's kind of heavy-handed. So it seems that those detractors, when they went after Oliver, they went after everything, every aspect of the film, and music was one of them. If they criticized the film with that point of view, they went after the music with that point of view. As a matter of fact, I kind of think the opposite. Oliver with music, he doesn't want it to be overpowering and just letting loose, and many times we would hold things back. Many times when I was conducting or even orchestrating it, I was aware that Oliver likes things more understated in the music. So I was a little surprised to hear that, but it fit into the way certain critics just don't like him and his filmmaking style, and it was another thing to go after. Personally, I'm disappointed that the film has done so poorly at the box office. No one went to see it for whatever reasons—maybe it was because *Schindler's List* came out at the same time—but I think it's an enormously powerful film about war and what it does to innocent people. I had a great experience working on it. •

A SURVEY OF AMERICAN WESTERN SOUNDTRACKS

by AUGUSTINUS ONG

When my mind turns to western scores, the immediate recollection is music by Ennio Morricone, Bruno Nicolai, Marcello Giombini, Francesco De Masi, and many other Italian composers. In the Italianized westerns, the composer does away with the glorified music that perpetuates many of Hollywood's beloved myths; for example, the righteous cowboy taming the western frontier, the marshal maintaining law and order with a quick draw, the citizen posse chasing bank robbers or horse thieves, or the man protecting his family and his ranch. The Italian composers codify their vision of the American West as they see it—full of violence and shoot-outs, while other composers write music that is Coplandesque and symphonic to glorify the mythical West. However, if we take a little time, remembering back to Hollywood's music for the westerns written by Max Steiner, Hans Salter, Dimitri Tiomkin, Jerry Goldsmith, Elmer Bernstein and other composers, we can recapture the sweep of western sagas that served as a backdrop for many memorable film characters played by John Wayne, Gary Cooper, Randolph Scott, and others.

Music for the westerns has come a long way since the time of piano accompaniment for silent movies that inevitably have bad guys galloping up the same hill for the umpteenth time to escape from good guys with white hats. The music accompanying the chase predictably exploits riffs of the "William Tell Overture" for obvious effects. An example of this can be heard in "Head 'em Off at the Pass" (*Silent Movie Music*, Coral/CRL57024), taken from an old Columbia film *Frontiers of '40*. From such humble beginnings the music blossomed into powerful works that had less to do with the American West than with an exaggerated characterization of the cowboy, his trusty six shooter, and his horse. The different interpretations of the western genre, which have been compiled into a three-volume set *Great Western Themes* (SULP1220, UAS29064, UAS29482) by United Artists, serve to illustrate the dominance of works such as *The Good, The Bad, and the Ugly*, *The Magnificent Seven*, *Hour of the Gun*, *The Bounty Hunters*, *Sabata*, *Shane* and many others. *Sounds from Western Movies* (SR12), on the Japanese Seven Seas label, concentrates on the spaghetti westerns—for example, *The Bounty Killers*, the *Gringo* series, and the Django films. Meanwhile, in between the silent westerns and Clint Eastwood's *Unforgiven*, only a few scores for hundreds of westerns from the '40s onward have been preserved on LP or CD. This survey of soundtracks will illustrate changes that have taken place during this period.

We can easily begin with soundtracks by Max Steiner, the composer of numerous westerns. The credit for making Max Steiner scores available belongs to Tony Thomas, whose efforts on behalf of his personal production labels, Citadel and Medallion, and of the Max Steiner Music Society have rescued Steiner scores from their dusty internment. In a commemorative double-LP issue (TT-MS-9/10), the Max Steiner Music Society released material comprising 11 of Steiner's western scores; the accompanying commentary by Lesley Anderson and Mike Snell gives an excellent description of Steiner's efforts for these films. Among the 11 scores, *Virginia City*, *Raton Pass*, *The Oklahoma Kid*, and *A Distant Trumpet* qualify as being the most imaginative and memorable. A case in point is the swagging march in *A Distant Trumpet*, full of pomp and circumstance. Additional music for Steiner westerns appears in other volumes: *Santa Fe Trail*

in *The Film Music of Max Steiner* (ML 309), more *Santa Fe Trail* music in *Max Steiner: The Warner Years* (CT-MS-2), an album of *Pursued/The Searchers* (CT-MS-5), and *They Died with Their Boots On/Rocky Mountain* in *The Magic of Max Steiner* (CT-MS-6). More music for *They Died with Their Boots On*, along with *Dodge City*, can be found in Gerhardt's RCA series (0912-2-RG). As an aside, Mr. Thomas also released highlights from a radio broadcast of *They Died with Their Boots On* starring Errol Flynn (CT-7003). The most important Steiner score among the collection is definitely *The Searchers*. Tony Thomas aptly describes the music in these terms: "Of special interest in this score is Steiner's sympathetic treatment of the Indians, noting their nobility and humor as well as their savagery." This is particularly evident in the Indian theme used throughout the score. Such liveliness and humor prevail in "Indian Idyll," the musical excerpt from *The Searchers* included on a Max Steiner LP on the Entr'acte label (ERM 6004). On the Citadel label, Steiner's *Last Command* (CT 7019) has Gordon MacRae's rendition of the main title song. The use of song to capture a pictorial moment later became very trendy under Dimitri Tiomkin and many of his colleagues in the '50s and '60s. While the music in the aforementioned volumes varies in quality, some collectors have considered Max Steiner to be the Morricone of his day.

Hans J. Salter, a composer who was famous for writing horror film music, wrote many fine scores for the western epics. Eleven of his scores were included in *Far Horizons: The Western Film Scores of Hans J. Salter* (ML 313). Among them are some of his more interesting efforts for the genre: *Battle of Apache Pass*, *Walk the Proud Land* (containing an Indian war chant), *Untamed Frontier*, and *The Far Horizons*. The complete score of *Bend of the River* was released as one of four scores in the Tony Thomas double-LP collection (TT-HS-1/2). In this collection, the inclusion of *The Ghost of Frankenstein* and *Against All Flags* overwhelmingly eclipses *Bend of the River*, thus making the score rather weak and ordinary by comparison. When it came to scoring low-budget B movies of various genres, Hans Salter was but one of many prolific composers employed by Hollywood studios. Just as capable as Salter in writing for the horror/fantasy genre, Albert Glasser did some dabbling in scoring B westerns. While his westerns are not that numerous, one can easily argue that his music seems to give those B flicks a classy quality that Salter's music never achieves. Glasser's themes for *The Cisco Kid* and *The Buckskin Lady* (in *The Fantastic Film Music of Albert Glasser*, SR 1001) outshine anything that Salter wrote for the westerns.

Other Hollywood hired guns included George Duning, Herschel Burke Gilbert, Jerome Moross, Victor Young, and Franz Waxman. The available soundtracks by these composers are less than a handful: *3:10 to Yuma* (TT-GD-2) and *Cowboy* (MCA-7155) by Duning; *Comanche* (CRL 57046) by Gilbert; *The Proud Rebel* (CIF-1001) and *The Big Country* (UA-LA270G) by Moross; *Rio Grande* (STV 81124), *Johnny Guitar* (CT 7026), and *Run of the Arrow* (AEI 3102) by Young; and musical excerpts from *Red Mountain*, *Cimarron* and *The Indian Fighter* (VSD-5257) by Waxman. Victor Young also released some material, now long forgotten, from *Jubilee Trail* and *The Moonlighter* in his *Hollywood Rhapsodies* (DL 8060). Of the aforementioned soundtracks, many collectors consider *The*



Big Country to be an outstanding score because of its superb orchestration and its majestic main title theme. (Not surprisingly, the Moross scores were among the first western soundtracks to be released on CD.)

From the early '50s, the inclusion of a song began to catch filmgoers' fancy. 3:10 to Yuma has Frankie Laine singing the title song; *Comanche* has The Lancers singing "A Man Is as Good as His Word"; *Rio Grande* contains The Sons Of The Pioneers performing several songs; and Peggy Lee soulfully croons the song "Johnny Guitar." The songs in these scores are by no means incidental to the cinematic actions; they help to unify the story and maybe to define the protagonist in succinct terms, as is the case in *Johnny Guitar*. While the songs in *Rio Grande* give the film an aura of authenticity, this is not the case in *Comanche*. The latter has a song that is definitely geared to youngsters rather than to adults. (Because of its limited sales, *Comanche* remains one of the most valuable soundtracks.) More than anything else, western ballads help to glorify and perpetuate the upright image of the cowboy and the myths of the western frontier. From listening to many of the grand and symphonic scores, one comes away with a thought that manifest destiny, during that period, was a God-given right-of-way to the West.

The inclusion of songs in westerns really became fashionable under Dimitri Tiomkin's guiding hands. Many consider Tiomkin's *High Noon*, with the popular Tex Ritter singing "Do Not Forsake Me," to be the culprit in corrupting the purity of western scores. Tex Ritter, an expressive singer during the '50s, certainly helped in spreading the great myth of frontier life. Some of his western tunes, transcribed from movie themes, were available in *Songs from the Western Screen* (T971). (Of course, this LP includes "Ride Away" from *The Searchers* and "Do Not Forsake Me.") But one must admit his efforts for this release were much better than those of Frankie Laine on Erich Kunzel's *Round-Up* (Telarc CD-80141). Laurie Johnson reorchestrated some of Tiomkin's works for the Musical Heritage Society label (MHS 4822L). This long-forgotten pressing, *The Western Film World of Dimitri Tiomkin*, has been reissued on LP and CD on the Unicorn label. Of the six Tiomkin scores, the most important are *High Noon* (13 minutes of music), *Red River*, and *Rio Bravo*. In this volume, the John McCarthy Singers perform the theme from *Red River* and "Follow the River" from *Night Passage*; Bob Saker sings "Do Not Forsake Me." With the exception of *Giant*, the remaining scores, *Duel in the Sun* and *Night Passage*, have additional music on pirate record labels. On the Sound/Stage label, *Duel in the Sun* (2303) contains Martha Tilton singing "Gotta Get Me Somebody to Love"; part of this recording later appeared in *Duel in the Sun/Forever Amber* on the Cinema label (LP-8007). Cinema also released *Town Without Pity/Night Passage* (LP-8012); of these two Tiomkin scores, the non-western *Town Without Pity* is by far the better of the two. (Back in 1961, Gene Pitney popularized its theme.) Tiomkin himself reorchestrated many of his well-known works on the Coral release, *Movie Themes from Hollywood* (CRL-57006). In this volume, *High Noon* and *Duel in the Sun* get a royal treatment by his Hollywood orchestra. The last important release of Tiomkin's music is an album on Elmer Bernstein's Filmusic Collection label (FMC-13) coupling *Land of the Pharaohs* with *Gunfight at the O.K. Corral*. The latter score includes Bob Saker whistling and singing "Ballad of the O. K. Corral." Tiomkin used theme songs as centerpieces for his scores; the Italian composers also adopted this practice for many of the early spaghetti westerns.

Shortly after Tiomkin's death in 1979, some of his soundtracks were released as a tribute to his wondrous contributions to the film music scene. *The Alamo*, which has never gone out-of-print, was reissued in a box set (CBS 66604) along with five of his other soundtracks, e.g. *The Fall of the Roman Empire* and *55 Days at Peking*; these would later be issued on CD by Varèse Sarabande. The songs from *The Alamo*, "Ballad of the Alamo" and "The Green Leaves of Summer," present frontier life as more nostalgic and forlorn. The other reissue was *The Unforgiven* (2S 068 82658). Tiomkin's lyricism and his feelings for the West were aptly put by Dom Cerulli in describing the music in *The Unforgiven*: "Much of the color and the romance of the days of empire-building in the West are caught in such musical portraits... they bring a new appreciation of Tiomkin's superb talents as a melodic and excitingly rhythmic composer."

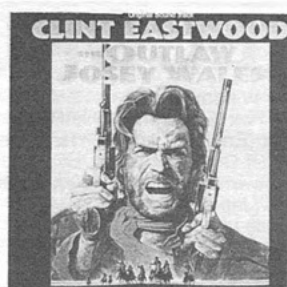
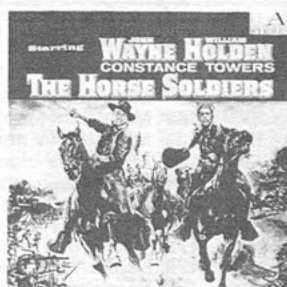
Dimitri Tiomkin greatly influenced a generation of composers in the style

of scoring for the western genre. For example, some of Jerry Goldsmith's westerns have traces of Tiomkin's influence, such as the whistling of the main theme of *Bandolero!* (PR5026SD), the ballads "I Will Follow" and "Stagecoach to Cheyenne" (by Pockriss and Vance) in *Stagecoach* (SI6077), and the songs "The Wild Rover" and "Texas Rangers" in *Wild Rovers* (ISE-31ST). Goldsmith eventually broke away from the musical clichés of the past in *Hour of the Gun* (UAS S166) and *Breakheart Pass* (POO 101) in that the main themes have arrangements that share many of the rock 'n roll elements of the '60s. Even as early as 1964, Goldsmith's *Rio Conchos* (RVF 6007D) showed signs of the brilliant creativity and potential that he amply demonstrated in most of his later scores.

However, Tiomkin's influence can be more obviously found in the title tunes from TV western series by a variety of composers (including himself): *The Rifleman* and *Branded in Television's Greatest Hits Vol. I* (TVT 1100); *Rawhide*, *Bat Masterson*, *Maverick*, and *Have Gun Will Travel* among others in the companion *Vol. II* (TVT 1200). While these songs exemplify the trend that he helped to establish, other composers for TV series stayed away from the singsong de jour: David Rose's "crowd-pleasing music" for *Bonanza* (SE 3906); Bernard Herrmann's inimitable "The Last Grave at Socorro Creek" taken from *The Virginian* (CSR-301); and Hans Salter's more traditional approach to *Wichita Town* (CT 6022). Tiomkin's influence, nevertheless, can still be felt in many of the westerns of the '60s.

Also during this period, many soundtracks emerged with songs that no longer seem to be an integral part of their accompanying films. These songs assume an undeserved importance of carrying on the tradition that "a good western picture ought to have at least one decent song." Alfred Newman's *How the West Was Won* (ISE5), which can be appreciated for its idealization of the frontier life, has three songs by Debbie Reynolds; on the other hand, his songless *The Bravados* (excerpted in *The Classic Film Scores of Alfred Newman*, 0184-2-RG) highlights the unimportance of song in film music. This robust musical excerpt has the attitude of "a man's gotta do what a man's gotta do." Bronislaw Kaper's *The Way West* (UAS 5149) has two songs featuring The Serendipity Singers. In Robert Farnon's *Shalako* (PHS 600-286) a male chorus sings in praise of Sean Connery's character, Shalako. Dave Grusin's *Waterhole #3* (SRS 67096) gives us the infectious "Code of the West" song. Quincy Jones' *MacKenna's Gold* (LSP-4096) advertises the vivid artistry of Jose Feliciano singing "Ole Turkey Buzzard" in English and Spanish versions. *The Adventures of Bullwhip Griffin* (DQ 1291) has the Shermans' songs. Shelly Manne's *Young Billy Young* (UAS 5199) contains a Billy Wheeler rendition of the main title. Neal Hefti's *Duel at Diablo* (UAS 5139) has Ernie Sheldon's macho vocalizations. Finally, Daniele Amfitheatrof's *Major Dundee* (OS 2780) features the Mitch Miller singers performing the main title. While certainly these scores do not need any song as a musical buttress, and while many of the songs are quite enjoyable, many composers' attempts to dissuade Hollywood producers from demanding musical scores to include pop-chart-potential-hit songs went for naught.

Does the inclusion of songs make any of the soundtracks a commercial success? Who knows! Do any of them need a song for musical enhancement? They certainly do not. Many scores work well within their given cinematic settings. Billy May conveyed a brawling and lusty western for *Sergeants 3* (R9-2013) without a song; David Raksin gave a soulful piece of work for *Will Penny* (DLP 25844) (at the producers' request, Robert Wells wrote lyrics to the main title, sung by Don Cherry); the much underrated Manos Hadjidakis' *Blue* (DLP 25855), giving more than lip service to the myth of the West, was described as "vital music dealing with the essential of living and dying in a new and violent land, of men and conflicts of heroic proportion"; Hugo Friedhofer utilized a full symphonic score for *One Eyed Jacks* (NAS 948) that has a smattering of Mexican flavor; Dominic Frontiere unabashedly followed the Italian *modus operandi* in *Hang 'em High* (UAS 5179); the three Alex North soundtracks certainly do not need any song for support—*Wonderful Country* (UASF 5050), the 1975 Academy Award nominee for best film score *Bite the Bullet* (RFO 102), and *Cheyenne Autumn* (LXSE 1-003). A fellow *Film Score Monthly* writer, Jeffrey Ford, once described portions of *Cheyenne Autumn* as "beautiful and haunting." With the exception of *Hang 'em High* and *Cheyenne Autumn*, none of the above soundtracks, as yet, have been reissued on CD.



Besides Tiomkin, Elmer Bernstein made major contributions to the western genre. His scores for *The Magnificent Seven/Return of the Seven* (UAS 5146) alone assure his place in the annals of film history. The popularity of his works became even more so when Marlboro cigarette commercials on TV used *The Magnificent Seven* theme as a backdrop for their Marlboro men; the music was later reused for jazzy mood pieces in *The Music from Marlboro Country* (SP 107). His other important scores are *Drango* (LRP 3036) and *The Scalphunters* (UASF 5176). While *Drango* is deemed to be moody and serious, *The Scalphunters* has a more folk-flavored score. Bernstein once said that this score was "designed to reflect the high, hip spirit of this unusual film." Not to be outdone by other composers, he certainly wrote his share of scores with title-theme songs. The comedy western *The Hallelujah Trail* (UAS 5127) has a chorus singing "Hallelujah Trail," "Stand Up, We'll March to Denver," "Denver Free Militia," and "We Will Save." Ernie Sheldon wrote the appropriately humorous lyrics. Bernstein's *From Noon Till Three* is only available as a single track with Jill Ireland singing the theme song. (This excerpt is part of a two volume *Filmusic* LP [CLP-1600, CLP-1210] containing many soundtracks that have not been officially released of the westerns; the set contains Schiffrin's *The Master Gunfighter*, Scharf's *The Cheyenne Social Club*, and Goldsmith's *The Ballad of Cable Hogue*.)

Most of Bernstein's memorable efforts were for John Wayne films. *The Sons of Katie Elder* (OS 2820) is one of the best among Bernstein's westerns. It has an excellent score, Johnny Cash sings the main title song, and the album features John Wayne reciting "Texas Is a Woman." This recitation is similar to his professed love for the Republic in *The Alamo*. *True Grit* (ST-263), another John Wayne epic, also sports a song by Glen Campbell; the soundtrack, with Artie Butler arrangements, is almost non-western in style—very pop rock and folksy. Bernstein's other scores for John Wayne films are compiled into two volume LPs and CDs: *The Comancheros/True Grit* (Varèse 704.280) and *The Shootist/Big Jack/Cahill, United States Marshall* (Varèse 704.350). This *True Grit* version, however, retains more of Bernstein's style of scoring for westerns, with many elements already developed in *The Magnificent Seven* series.

Some soundtracks of John Wayne's other western pics have been released. Among them are *The Three Mesquiteers* serials and other Republic westerns (STV 81250) (its companion *Music of the Lone Ranger* [CDC 1019] has been released recently on CD); *El Dorado* (FLS 11514) by Nelson Riddle; *Undefeated* (LS 1983) by Hugo Montenegro; and *The Horse Soldiers* (GXH 6004) with arrangements by David Buttolph. This particular score makes effective use of original tunes and period songs. In *McLintock!* (NAS 946) by Frank DeVol, authenticity gives way to frolicking pop songs, "Love in the Country" and duet singers in "Just Right for Me." Whereas some of these scores do not convey a sense of the drama about the western frontier, *The Cowboys* (RC-31) by John Williams briefly recaptures the hardship and camaraderie of frontier life with John Wayne leading a pack of young cowboy wanna-bes on a cattle drive. (Marc Shaiman's *City Slickers*, transposed onto a modern setting, based much of its parodies on cinematic materials such as *The Cowboys*. Its deliberate intentions and riffs of standard music from other westerns made it an enjoyable comedy score.) Finally, some various theme music from John Wayne's western and non-western flicks were compiled in a Japanese pressing of *John Wayne: The Last American Hero* (25AP1583).

In the '70s, westerns became somewhat cinematically passé. Still, a handful of soundtracks are available for those films from this period. *Butch Cassidy and the Sundance Kid* (SP 4227) by Burt Bacharach won two Oscars for best score and song. Its prequel, *Butch and Sundance: The Early Years* by Pat Williams, had a soundtrack (SX7012) released only in Japan. Maurice Jarre's westerns made their brief appearances and then disappeared without much fanfare: *Red Sun* (ACV-501) and *The Life and Times of Judge Roy Bean* (S31948) with Andy Williams singing, of all things, "Marmalade Molasses and Honey." Jarre's earlier score for *The Professionals* (C050-5001) was reissued on a Silva Screen CD, mastered off an LP. Jerry Fielding's *The Wild Bunch* (WS 1814) and *The Outlaw Josey Wales* (BS 2956) certainly made people take notice of his dazzling display of hard-nosed, sometimes ultra-violent music. His other westerns are *Lawman* and *Chato's Land*, part of Citadel 2LP set (JF-2/3); these were

reissued in the Bay Cities CD series of Fielding collections (three volumes of compilations plus a fourth CD coupling *Chato's Land* with *Mr. Horn*).

Around the same period, some other western scores were released on albums. Leonard Rosenman composed an exceptional score for *A Man Called Horse* (OS 3530) while Laurence Rosenthal tackled *The Return of a Man Called Horse* (UA-LA692-G), portraying the Indians in a sympathetic light, full of ethnic histories and heroic struggles. Both scores utilize Sioux Indian chants to impart authentic cultural flavors of a bygone era. (Incidentally, legend has it that Rosenthal scored the sequel because the filmmakers got confused—they thought they were hiring back the same composer!) While Rosenman's music is worthy of accolades, John Hammond's efforts on *Little Big Man* (S 30545) got sideswiped by the dialogue highlights. Roy Budd provided up-beat and pop-rock sounding scores for *Catlow/Soldier Blue* (EROS 80544).

Other releases continued with the practice of using songs to kindle the public's interest. Riz Ortolani, who scored *The Glory Guys* (UAS 5126), persisted in recapturing the popularity of his international hit "More" from *Mondo Cane* by writing "Till Love Touches Your Life" for the western flick *Madron* (QUS 5001). The rest of the score is just barely serviceable. Robert Ragland makes full use of Pat Boone's vocals in "Only a Dream Away" for *Seven Alone* (HWR 302); Jeff Alexander has Mike Curb Congregation singing Mack David's title song to *Dirty Dingus Magee* (ISE-24); Gene Kauer gives Beau Charles a stab at the title song for the film *Across the Great Divide*. Francis Lai also got into the act: *The Legend of Frenchie King* (MFP50034) contains three songs sung by different singers. Of some interest is actress Claudia Cardinale singing "Prairie Women." In *An Another Man Another Chance* (UAP 25017), Francis Lai employed Jacques Higelin to sing "La complainte du nouveau monde." Lex De Azevedo composed a marvelous score for *Against a Crooked Sky* (EM 1005); he too wrote a melodic title song, sung by Jewel Blanch.

From the '80s and onward, the music for the westerns seems to have reached its maturity. In *The Long Riders* (HS 3448) Ry Cooder used traditional sounds and performed songs that share much kinship with those from the post-Civil War era. Director Lawrence Kasdan admired Bruce Broughton's *Silverado* (GHS 24080E, Intrada CD MAF7035D) so much that he noted, "A great score: stirring, lyrical, exhilarating." Broughton's recent, darker score for *Tombstone* (Intrada CD MAF7038D) is also a winner. Merrill Jenson's *Windwalker* (CST 0202) embodies a profound respect for the Cheyenne traditions and for the Great Spirit of the Indians. John Barry, on the other hand, made full use of his lyrical style in composing a far more melodious score for his Oscar winning *Dances with Wolves* (ZK 46982). His earlier work, *The Legend of the Lone Ranger* (MCA-5212), failed to achieve any real distinction, despite having Merle Haggard singing "The Man in the Mask"; *Monte Walsh* (single, Polydor-849095-2), with Mama Cass singing the theme song, also has faded into obscurity. Lennie Niehaus abandoned any pretense of following a formula in scoring Clint Eastwood's *Unforgiven* (VSD-5380); he kept it straight and provided musical settings as the scenes demanded, no more, no less.

Life on the frontier was full of hardship, but there was always hope. Life and death were inseparable; for survival, one literally had to depend on his hands, his gun, and his horse. The music for the American westerns tries to speak of these things. It also gives a respectful interpretation of the lives of the Indians, that not all were savages, that some were even noble and heroic. Hollywood's myths of the wild West eventually gave way to real drama. To this new framework, we see David Mansfield's music for *Heaven's Gate* (LOO 1073) as a sincere attempt to portray life in the frontier that was fast disappearing in the onslaught of empire-building and industrialization. The onslaught continues to this day. The western genre, as the result, has become outmoded in present-day ultra-violent films, gangster movies, and thrillers with explicit sex scenes. All these only make the westerns seem quaint and their music a thing of the past.

Augustinus Ong previously discussed Ennio Morricone soundtracks in the February/March 1993 issue (#30/31). Label numbers in these articles generally refer to LPs, not CDs. If you're interested in music for westerns, the Society for the Preservation of Film Music's 3rd Annual Film Music Conference is focused on the subject; see page 3 for info.

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250	10 To Midnight ss	SV81172	12	281	Uncle Toms Cabin nm	600-272	18	312	Wichita Town nm	CT6022	20
251	Tepepa ss (Morricone)	CEM0106	18	282	Under Fire nm	23965	12	313	Wicked Lady ss	780073	15
252	Terms of Endearment ss	SV12329	8	283	Until September nm	SV81226	18	314	Wide Wide World TV nm	LPM1280	20
253	Terror Vision ss	72120-1	10	284	Untouchables ss	SP3909	8	315	Wild Bunch nm	SV81145	20
254	They Live ss	73367-1	10	285	Vertigo (Holland) nm	75117	18	316	Wild Geese nm	SP4730	15
255	Thief nm	5E-521	10	286	Victor Victoria nm	MG-5407	35	317	Wild One (Jap) nm	VIM7208	20
256	Thief of Bagdad ss	BSK3183	10	287	View To A Kill nm	SJ12413	10	318	Willow nm	90939	10
257	Thin Blue Line ss	9209-1	10	288	Vikings (Fold open cvr) nm	UA40003	25	319	Will Shakespeare (Eng) nm	NSPH-22	15
258	13 Jours En France (Jap)	SR252	20	289	Violenza Quinto (Italy) ss	1012-26	20	320	Wind & The Lion nm	AL4048	18
259	39 Steps (Eng) nm	30208	15	290	Virus (Jap) nm	YX5027	30	321	Windjammer (Canada) ss	CS8651	8
260	Thomas Crown Aff nm	UAS5182	15	291	Wagon Train TV nm	MG20502	25	322	Witches of Eastwick ss	25607-1	10
261	3 Days Of Condor ss	SW11469	10	292	Walk In Spring Rain nm	LP8013	30	323	Wonderful Country nm	UAL4050	30
262	Time After Time nm	ERS6517	18	293	Walk on Wild Side nm	AS-4	16	324	World Of Suzie Wong nm	LSO1059	30
263	Time Of Destiny nm	790938	10	294	War & Peace (Eng) nm	TER1020	15	325	XTRO (England) nm	TER1052	15
264	To Kill Mockingbird nm	AS-20	20	295	War Games nm	815-005	12	326	Yanks ss	MCA3181	8
265	Tokyo File 212 nm	10.002	18	296	Warlock ss	MAF7003	15	327	Yellow Canary ss	V8548	12
266	Too Much Too Soon nm	SR60019	30	297	Warning Shot nm	LST7498	15	328	Yellow Rolls Royce nm	SE4292	12
267	Top Secret ss	PB3603	6	298	Warning Sign nm	SRS1012	12	329	Young Bess nm	FMC-5	40
268	Torn Curtain (Herrmann) ss	BSK3185	10	299	Warriors nm	SP4761	10	330	Young Savages nm	CS8472	40
269	Tourist Trap nm	VC81102	18	300	Waterloo nm	PAS6003	15	331	Young Sherlock Holm ss	MCA6159	12
270	Towering Inferno nm	BS2840	12	301	Way We Were nm	KS32830	10	332	Young Winston ss	36901	15
271	Transformers nm	SZ40430	10	302	W.C. Fields ss	MCA2092	5	333	Zorro (Jap) nm	FML-39	30
272	Trap nm	SD33204	35	303	We Still Kill Old Way ss	UAS5183	12	334	Young Lions (Jap) nm	MCA7154	20
273	Troll ss	72119-1	10	304	Wetherby nm	SV81247	8	335	Young Billy Young nm	UAS5199	10
274	True Grit nm	ST-263	15	305	When Dinosaurs Rule ss	DLD-3	25	336	You Only Live Twice ss	LT-289	8
275	12 Chairs nm	SV81159	12	306	When Man Is Prey nm	CEM0118	18	337	Zulu (Eng) nm	FILM022	15
276	25th Hour nm	SE4464	15	307	When Women Had Tails	M1002	35	338	Young Frankenstein nm	AB870	15
277	Twilight Zone Vol II TV nm	SV81178	13	308	When Worlds Collide ss	PAL1951	30	339	Z nm	AS3370	10
278	Twilight Zone Vol IV nm	SV81192	13	309	Wheres Jack ss	PAS5005	12	340	Zigzag ss	1SE-21	10
279	2010 ss	SP5038	8	310	Whisperers ss	MCA2504	10				

FILM SCORE MONTHLY BACKISSUES

The problem with offering backissues of *Film Score Monthly* is that FSM was not always as it is today, and in fact was only titled *Film Score Monthly* starting with issue #22. Prior to that, FSM was called the STC newsletter ("Sound-Track Club") or the SCL newsletter ("Sound-track Correspondence List") and was a dopey newsletter I did while in high school. FSM has only been similar to this issue (and rarely at this length) for roughly half its three and a half year existence. Nevertheless, all issues are available, the earlier ones in groups, the later ones individually. In the US, pay by cash, check or money order; internationally, pay by international money or postal order, or American cash. Postage is free. Send orders to Lukas Kendall, Box 1554, Amherst College, Amherst MA 01002-5000.

SCL issues 1-8 - These suck! I don't know why I still make them available. The quality is awful (there were only 15 readers at the time). Nevertheless, one thing about soundtrack collectors is that you guys tend to be completists. So, these eight issues (23 pages total) are available as a package for \$3

SCL issues 9-14 - During these issues the newsletter expanded a bit, though quality still fluctuated—keep in mind that when I did these, I had none of the resources I have now, and relied mostly on second-hand info. These issues put too much emphasis on new CDs and the summer movies. Features include numerous reviews, some poor, home-made filmographies/discographies, and various reader contributions. These six newsletters (43 pages total): \$6

STC issues 15-21 - These are a little better, but still pretty inferior. Issues have reader ads, CD reviews, various news and info, concert lists, "collector corner" columns (beginning #18), etc. All seven newsletters (56 pages total) are available for \$9.

Film Score Monthly issues 22-present - These are the current issues of *Film Score Monthly*. They're pretty good and contain various information and articles of interest. They are available individually at the below prices. Take them all for \$35 and save five bucks; buy over \$30 worth and deduct \$4. When ordering, state

this information because I won't remember.

FSM #22—June 1992—8 pages. Has regular features (news, concerts, Collector's Corner, reader ads, CD reviews, mail bag) and "Ask Jay Chattaway." \$1.50

FSM #23—July 1992—20 pages. Features on Cliff Eidelman and Jonathan Sheffer, numerous articles, more collector interest pieces, and seven pages of SCORE, mostly reviews of summer scores. \$2.50

FSM #24—August 1992—8 pages. Features a list of 1992 Emmy nominations, all the usual features, and lots of reviews of mid-summer CD releases. \$1.50

FSM #25—September 1992—24 pages. Features a 7 page "Scoring for Television" section, with Hoyt Curtin, Ron Jones, and Fred Mollin; articles on record collecting, silent film music, John Corigliano's *Revolution*, and more; all the usual FSM features; plus reviews and a report of what was going on with Varèse Sarabande at the time. \$2.50

FSM #26—October 1992—12 pages. Has usual features, extensive reviews of new releases, an article on the Bay Cities Jerry Fielding CDs, an article on Marc Shaiman, and more. \$2

FSM #27—November 1992—12 pages. Has regular features (news, reader ads, collector's corner, CD reviews, Mail Bag letters, etc.) along with book reviews, a report of the 10/92 SPFM conference, and articles on the Full Moon and Mainstream CDs. \$2

FSM #28—December 1992—12 pages. Has: regular features (with 4 pages of reviews of new CDs), the first "questions" column, book reviews, articles on the Narada and Play It Again CDs, Mail Bag letters, and Scoring the Silent Film, Part 2. \$2

FSM #29—January 1993—8 pages. Has: regular features (minus reader ads), book reviews, and articles on *Hoffa* and the scores to the films of the books of E.M. Forster. \$1.50

FSM #30/31—February/March 1993—64 pages. Has interviews with Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris

Young, and more; Collector interest articles on the secondary market, Ennio Morricone soundtracks, the Elmer Bernstein FMC LPs, and more; New CD reviews as well as a wrap-up of 1992; plus all the regular features. \$4

FSM #32—April 1993—16 pages. Has regular features (news, CD reviews, Mail Bag, Collector's Corner, Questions, Recordman, concerts, LP Oddities), article on temp-tracking *Matinee* by film editor Marshall Harvey, SPFM '93 Conference Report Part 1, lots of reviews and an angry editorial about *Star Trek*. \$2.50

FSM #33—May 1993—12 pages. Has regular features, book reviews, articles on classical & film connection. \$2

FSM #34—June 1993—16 pages. Has regular features; Goldsmith dinner report; features on orchestrators & what they do, *Lost in Space*, and Herrmann; review spotlights on Chris Young, *Pinocchio*, and scores to Bruce Lee films. \$2.50

FSM #35—July 1993—16 pages. Has regular features; tribute to David Kraft; John Beal interview Part 1; articles on scores vs. songs and Herrmann Christmas operas; more of the same. \$2.50

FSM #36/37—August/September 1993—40 pages. Big issue! Has regular features; interviews with Elmer Bernstein, Bob Townson (Varèse), Richard Kraft and Nick Redman Part 1, John Beal Part 2; reviews of CAM CDs; collector interest articles, classic corner, article on fantasy film scores of Elmer Bernstein, lots more. \$4

FSM #38—October 1993—16 pages. Has regular features; John Debney (seaQuest DSV) interview, Richard Kraft and Nick Redman Part 2, lots of new CD reviews. \$2.50

FSM #39—November 1993—16 pages. Has regular features; coverage on Fox CDs, Richard Kraft and Nick Redman Part 3, *Nightmare Before Christmas* & *Bride of Frankenstein* spotlights. \$2.50

FSM #40—December 1993—16 pages. Has regular features; re-recording *The Magnificent Seven*, Richard Kraft and Nick Redman Part 4, lots and lots of new CD reviews. \$2.50

STAR WARS: ANAL-RETENTIVE TRIVIA ON THE LOST MUSIC, THE LOST SCENES, AND SO ON

Article and Cue Sheet Reconstruction by LUKAS KENDALL



Ever since I was a wee lad playing with Kenner toys that couldn't hold onto their lightsabers, I have loved the *Star Wars* Trilogy. Obviously, I was a natural to write the track-by-track liner notes for Fox Records' *Star Wars Trilogy: The Original Soundtrack Anthology* 4CD box set (07822-11012-2—a must have!), a project which allowed me to get my grubby paws on studio materials that would explain long-standing mysteries of the saga's music. Allow me, then, to share my knowledge.

First, a few words on the box set itself. It is amazing how quickly this thing happened—the “go” signal was given by Fox producer Nick Redman in mid-summer, and everything had to be done by early September for Arista to start the massive manufacturing job. Silva Screen's Ford Thaxton in Olympia, Washington had the daunting task of sequencing and assembling the albums while I wrote the track notes, and Nick kept everything on track with Fox, Lucasfilm and everyone else involved. Things came down to the wire several times, mostly due to the lack of *Empire* source tapes, of which back-ups were found at the very last minute by some guy at Lucasfilm. (The complete sessions to *Star Wars* and *Jedi* were available from the start, but all that existed of *Empire* were the 35mm magnetic film stems which had the music all hacked up to fit the movie's re-edits. The album masters from Polygram never showed up, and had *Empire* gone MIA the whole project would have derailed.) Fortunately, *Empire* arrived, albeit at the brink of disintegration, everything was done in time, and we all have one bitchin' box set.

Never fit to be content for more than 15 minutes, however, by far the biggest question soundtrack fans have is “How much more music is there?” (That and the status of the “fifth disc” which I'll come to later.) All told, there's probably about 90 minutes of music left over. However, the things people are after only comprise some 15-20 minutes of that. At the risk of leaving people foaming at the mouth, I have compiled a complete list of every shred of music in all three films. The disc and track numbers on the box set are listed in parentheses for released cues; unreleased ones are italicized. Cues are listed chronologically, with album versions and alternates listed where appropriate. Times are approximate when indicated with a “~”:

STAR WARS

- 1) Fox Fanfare (1-1) :22
- 2) Main Title (1-2, 1st half) 2:16
- 2a) Main Title (alternate) (4-2) 2:16
- 2b) Main Title (first recorded take) 2:16 [see article]
- 3) Imperial Attack (1-3) 6:41
- 4) The Desert (1-4, 1st part) :55
- 5) The Little People Work (1-5) 4:08
- 6) The Robot Auction (1-4, 2nd part) 2:00~
- 7) More Little People :22 [after droids purchased]
- 8) The Princess Appears (1-6) 4:06 [two separate cues

- in film]
- 9) The Land of the Sand People I (1-7) 1:00~
- 10) The Land of the Sand People II (1-7) 2:00~ [first :20 omitted on album]
- 11) Inner City (1-9, middle part) 1:30~
- 12) The Force/The Princess Reappears/Ben and Luke 2:00~ [three separate cues at Ben's house]
- 13) The Return Home (1-8) 2:48
- 14) A Hive of Villainy (4-4) 2:12
- 15) Cantina Band (4-10) 2:46
- 16) Cantina Band 2 (4-12) 3:44
- 17) Inner City (1-9, 3rd part) 1:30~
- 18) Blasting Off (1-10, 2nd half) 2:00~ [first :15 omitted on album]
- 19) Destruction of Alderaan (4-5) 1:31
- 20) Inner City (1-9, 1st part) 1:30~
- 21) Out of the Floor 1:45~ [group infiltrates Death Star, cue begins with motif from *Psycho*]
- 22) Mouse Robot (1-10) 2:00~
- 23) The Last Battle (1-15, 1st part) 2:00~
- 24) Rescue of the Princess (1-11, 1st half) 2:00~
- 25) The Walls Converge (1-12, 2nd part) 1:30~ [not in film]
- 26) The Walls Converge (1-12, 1st part) 3:00~
- 27) The Last Battle (1-15, 2nd part) 2:30~
- 28) Rescue of the Princess (1-11, 2nd half) 2:30~
- 29) Ben's Death/TIE Fighter Attack (1-13) 3:51
- 30) Princess Leia's Theme (1-14) 4:23 [album version, not in film]
- 31) Standing By (4-15) 1:10
- 32) The Last Battle (1-15, 3rd & 4th parts) 7:30~ [separate cues in film]
- 33) The Throne Room/End Title (1-16) 5:32

As one can see, the first score in the saga is almost entirely available on CD. The biggest omissions over the years were the Mos Eisley cue (“A Hive of Villainy”), “Destruction of Alderaan” (spelled “Alderon” on the cue sheet—more on that later), the second “Cantina Band” song, and the take-off from Yavin (“Standing By”). Now, all of those are available. The only remaining “alternate take” is another alternate of the “Main Title,” the first one Williams recorded for Lucas which is actually like a recorded rehearsal (the performance is not together). Basically, there are three takes of the “Main Title” on the session tapes, with different openings: Take one, this unreleased one, features a big crescendo leading to the first note; take two is the big-slam opening we all know and love, found on disc one of the box set; and take three is like take two but with slightly less-accented opening notes—it can be found on disc four of the set. For the movie and original album, the title scroll music from take two was cut together with the Blockade Runner music from take one (which is the only take of the three with that big cymbal hit when we see Tatooine). So, that's why if you listen to the first track of disc one, the second half of it is slightly different from how it used to be—it's a different take. Remember, the score to the first film had to be reconstructed from the original session tapes which frequently feature a multitude of (mostly identical) takes. Ford Thaxton had to go through all those and pick out the right ones, and then recreate the segues Williams made for the origi-

nal album which we weren't about to screw with—this is one of the most popular albums of all time. (For the second and third films, the different takes had already been cut together by music editor Ken Wannberg into one unflawed master take. The only problem here is that you can hear some of the edits; I won't point out specifics, but they're there.) One thing Ford did not do was snip out music that Williams had snipped for one reason or another, which is why “Imperial Attack” and “Inner City” are slightly longer than they used to be and now equal the music in the film. The mix used for this new CD, by the way, is vastly superior to that of the previous LP and CD releases. Basically, there are certain studio noises and wrong notes that seeped into the score's recording, now audible (again, I won't say where, since what you don't know won't hurt you), and John Neal in Burbank re-mixed it for the original Fox (later Polygram) album. The result was the elimination of most of the noise and flubs, but a mushier mix with weaker stereo separation. This new mix is closer to the one in the movie and presents the score as it sounded at Anvil back in 1977, warts and all.

In any case, there are no “lost” cues for the Biggs scenes or anything else cut from the movie, although in a few cases extra music on the album is a tip-off to cut footage. For example, there is music in the opening of “The Land of the Sand People” (Lucasfilm now says “Sand People” is two words) on the album which isn't in the movie—it accompanied some extra dialogue between Luke and Threepio. There's also extra music at the beginning of “The Little People Work” which probably accompanied more shots of the Jawas carrying Artoo. The only music composed for the picture but not used is the “diagona” garbage creature music which appears at the end of “The Walls Converge,” and a small part of the beginning of “Walls” itself, like 40 seconds worth, which wasn't used either.

THE EMPIRE STRIKES BACK

- 1) Fox Fanfare (2-1) :22
- 2) Main Title/The Imperial Probe (extended version) (2-2) 7:58
- 2a) The Imperial Probe film version Pt. I, 1:00~ [probe lands]
- 2b) The Imperial Probe film version Pt. II, :25~ [we see Luke on tauntaun from afar, recorded on Gerhardt/Varese CD, track 2, 2:25-2:40]
- 3) Luke's Escape (2-3) 3:34
- 4) Ben's Instruction 3:30~ [first minute not in film, written for scene where shield doors are closed; rest for scene where Luke sees Ben, then found by Han]
- 5) Luke's Rescue (2-4) 1:45
- 6) The Probe Scanner 3:00~ [see article]
- 6a) The Imperial March (2-5) 2:59
- 7) Drawing the Battle Lines/Leia's Instructions (4-6) 4:02
- 8) Battle in the Snow (2-6) 3:45
- 9) Luke's First Crash (2-7) 4:12
- 10) The Rebels Escape Again (2-8) 2:59
- 11) The Asteroid Field (2-9) 4:14

- 12) Yoda's Theme (2-10) 3:26
- 13) Crash Landing (4-9) 3:35
- 14) Yoda Appears 1:15~ ["You feel like what?"]
- 15) Training of a Jedi Knight (2-12, 2nd part, "Yoda's Entrance") 2:30 [only last :30~ in film]
- 16) Han Solo and the Princess (2-11) 3:26
- 16a) Han Solo and the Princess (album arrangement, Gerhardt/Varèse CD, track 4) 4:24
- 17) City in the Clouds (2-15, 1st part, "Yoda's Teaching") 2:00~
- 18) This Is Not a Cave (Polydor CD, 2:30 on last half of track 1) 3:30~ [see article]
- 19) The Training of a Jedi Knight (2-12, 1st part) :50~ [complete 1:55 cue on Gerhardt/Varèse CD, track 6]
- 20) The Magic Tree (2-13) 3:32
- 21) Attack Position (4-8) 3:04
- 22) Yoda and the Force (2-14) 4:02
- 23) Vader's Command 1:10~ [Imperial fleet breaks up, Falcon seen on Star Destroyer; only :25~ in film, can hear the rest, just Vader's theme, in radio show]
- 24) City in the Clouds (2-15, 2nd part) 4:45~
- 25) Lando's Palace (2-16) 3:52
- 26) Luke to the Rescue :55~ [Luke takes off from Dagobah, Han and Leia talk at Bespin]
- 27) Vader Shows Up 1:30~ ["Lando's Palace" reprise, group meets Vader at dinner, transition to Luke in X-wing]
- 28) Putting Threepio Together 1:00~ [Chewie works on Threepio; cut to Han being tortured]
- 29) Trouble in Prison 2:20~ [Lando goes to see group in Cloud City prison cell]
- 30) Carbon Freeze/Luke Pursues the Captives/Departure of Boba Fett (4-17) 11:08
- 30a) Carbon Freeze (alternate) :40~ different after frozen Han is pulled up; creepy atonal stuff instead of Han and Leia's theme—can hear it in radio show]
- 31) The Duel (2-17) 4:14
- 32) Losing a Hand (4-18) 5:20
- 33) Hyperspace (2-18) 4:03
- 34) Finale/End Credits (2-19) 6:18
- 34a) Finale (alternate, longer album take, extra :10 on old Polygram CD) 2:00
- 34b) Finale (alternate, ending tails off instead of finishing with a bang) 2:00
- 34c) End Credits (film version) (4-21, 2nd part) 4:25~

The Empire Strikes Back has always been my all time favorite score, and I was always mystified by its variations in the film, the original Polygram album, the Gerhardt re-recording, and the NPR radio shows. I was amazed by Williams' comment in the original *Empire* album notes that he wrote 117 minutes of music, when I actually timed the music in the film at 100 minutes (I was bored one day). Lo and behold, he wrote around 20 minutes of music which somebody didn't like—director Irvin Kershner would be my bet, or maybe even George Lucas. As originally scored, *Empire* would be literally wall-to-wall music, and much of which was discarded can be heard by all on the box set: Some of the opening eight minutes of the movie where Han walks around the Rebel base ("The Imperial Probe"), the scenes where Han is out looking for Luke ("Luke's Escape," an abridged version of which was on the original 2LP set), Luke's training on Dagobah prior to "The Magic Tree" and most of his initial encounter with Yoda (the two cues joined together for "The Training of a Jedi Knight"), the scene after the Falcon lands on Cloud City where we meet Lando (at the end of "City in the Clouds") and all of Luke's dueling with Vader in Cloud City's carbon freezing room (in the 11 minute "Carbon Freeze/Luke Pursues the Captives/Departure of Boba Fett," again some of which was on the original album).

(That 11 minute piece, by the way, is brilliant, something we should all be grateful to have. For the original double album in 1980, Williams just used the "Departure of Boba Fett" part, cutting out both the music for frozen Han getting loaded onto Slave One and for Luke deactivating his lightsaber after battling Vader off the edge of the freezing chamber. (The ending of the cue, for the second scene mentioned above, was actually truncated by having the ring-out of "Putting

Threepio Together" pasted on.) Now, you can hear the music as it was meant to play in the movie, with that creepy, dissonant, dirge-like chord progression recurring three times: When Luke sees frozen Han floated out of the freezing chamber, when he goes up the stairs in the carbon freezing room to fight dad, and when Han is loaded on board Fett's ship. Until this box set, who even knew this connection existed, since the middle part was not used in the movie?)

The good news is that, although the unused music won't fit exactly right, you can generally cue it up to the film to see how it works. And guess what? There's still *more* unused music for the following: The one minute scene when the shield doors are closed on Hoth, the scene where Han and Chewie blow up the Imperial probe, and the scene when Leia is freaked out by the Mynock tentacle hitting the Falcon's window.

It's a mystery why all this music was unused in the final film. As is well documented in the comic adaptation, novel, storybook, and other places, however, *Empire* was a film where a lot of footage was cut out. Scenes that went by the wayside mostly dealt with the wampas on Hoth—how they were a danger and how they were eventually trapped—and with Luke's training on Dagobah. Perhaps the film was originally spotted to a much longer cut, and when some 20 minutes were trimmed as the music was being written, it became over-spotted. Or, perhaps the darker tone of the film required less music than its happy-go-lucky predecessor, although *Star Wars* is the shortest score of the three. In any case, a complete "cue sheet" can be found above. A few elaborations: The film version of "The Imperial Probe" is the creepy and subdued one minute piece heard at the beginning of the film as the probe is launched and lands on Hoth. This was apparently recorded at a later date from the rest of the score, since it was not to be found on the *Empire* session tapes and exists only on the aforementioned magnetic film stems. There's a 25 second follow-up to this then heard when we see Luke on his tauntaun, which *can* be found on CD—the Gerhardt re-recording on Varèse Sarabande VCD-47204 (reissue VSD-5353). It's there among that first track which for years was the only recording of some of the "lost" music for Han walking around the Rebel base. The whole probe landing sequence was originally scored much more aggressively, with immediate use of "The Imperial March" (Vader's theme). Apparently, someone decided after recording this that it would be best to hold back on Vader's theme until we actually see Vader, which is why a lot of "The Probe Scanner" was cut.

Speaking of which, "The Probe Scanner" is a three minute piece that begins with the scene where Han and Chewie go out and blow up the probe; it may even start when everybody is in the control room talking. This features a wailing clarinet with pulsating orchestra, and the good news is that you can hear it, although below dialogue, in complete form during the *Empire* radio show, now available on CD from Highbridge Audio. (It's in episode four when Vader talks to his generals.) After this is a slightly alternate, more frenetic version of "The Imperial March," which you can also hear at a few points in the radio show, for the scene when we see the massive Imperial fleet. Next comes the scene on board Vader's Super Star Destroyer where Ozzel and Piett report to the big man. In the final film, this ending music was paired with the first 50 seconds of the album recording of "The Imperial March," again consistent with my theory that someone wanted to hold off on Vader's theme until this point.

"This Is Not a Cave" is the one thing on the original *Empire* album, as the latter half of the "Main Title," which didn't make it to the box set. This had to do with the time crunch in which the discs were assembled one at a time. Disc four was done assuming that disc two would be done with the album masters, with the "Cave" music at the end of the "Main Title." Then when it was time to do disc two, the album masters pulled a no-show (thanks, Polygram) but the session masters were found instead. Then, all the "lost" Hoth music was discovered, and it was decided to go with that and just put the cave music on the fifth disc (again, more on that later). If the cave music was included on the box, it would be in lieu of this "lost" music or in lieu of "Attack Position"—so you decide what you'd rather have. "This Is Not a Cave," or at least the majority of it which appears in the film, is still on that old Polygram CD (Polydor 825 298-2) and will always be there. In any case, "This Is Not a Cave" actually starts right after Yoda tells Luke "You will be [afraid]" when we cut to the TIE bombers shelling the asteroid in which the Falcon is hiding. A big rendition of Vader's theme goes here, followed by quieter music as we see Leia in the Falcon cockpit. Creepy riffs are heard as she spots something outside, then a wild piano glissando as the Mynock tentacle hits the window. Then, the music later heard when the cave is collapsing is introduced as she freaks and runs back to tell Han. The music lets up as the group goes outside into the "cave," and is there picked up as it appears in the film and album (although there are some bars at the very end of the cue chopped off for the album). Good news again—you can hear this music on the appropriate episode of the radio show.

That's it—no more than 25 minutes total. As for alternate takes, there's a slightly alternate version of part of "Carbon Freeze," where instead of Han and Leia's theme after Han is frozen, there's some atonal stuff—you can hear this in the radio show in episode eight when Vader talks to Lando. There are also a few alternates of the "Finale." One is actually on the original album and features an extra ten seconds of one of the love theme refrains; another, unreleased one has a different ending which tapers off instead of going into the "End Credits" with a bang.

Regarding track-jobs, there were a few: that five-note slam at the end of "Crash Landing" was tagged onto the scene where Han rides into the Rebel base early in the film, to close off where the extended "Imperial Probe" music would go; most of "Luke's Rescue" was replaced with music from "Hyperspace" and "Luke's Escape"; and some 20 seconds of "Yoda and the Force" ended up right before the "Finale" when we first see the Rebel fleet. (A minute of that cue ended up in *Jedi* right before "Brother and Sister," when Luke tells the family secrets to Leia.)

Some interesting trivia about *Empire* is that, like the examples given for *Star Wars*, you can tell where parts of the movie, however small, were cut out. For example, in "Losing a Hand" there's around five seconds at the 4:47 mark which is not in the film. This occurs right when Lando is opening the top hatch of the Falcon to rescue Luke. In the muddy-looking *Empire* trailers presented on the recent THX laserdisc set of the trilogy, there's a shot of Lando (looking up from inside the Falcon) sticking his head and body way out the top hatch, farther than he does in the film. One can conclude that this was the (rather silly) shot which was cut, and with it the accompanying five seconds of music. Have fun finding these things on your own—I'm often bored, but rarely *this* bored.

RETURN OF THE JEDI

- 1) Fox Fanfare (3-1) :22
- 2) Main Title/Approaching the Death Star (3-2) 5:18
- 3) *Vader Contacts Luke/The Iron Door* 2:20~ [see article]
- 4) *Jabba's Harp Source* 3:00~
- 4a) *Unused Source Music* 1:30~ [not in film—sounds like elevator synth music]
- 5) *My Favorite Decoration* 1:00~ [droids taken to EV-9D9]
- 6) *Lapti Nek* (4-11) 2:48
- 6a) *Lapti Nek* (English mix, Warner Bros 12" single) ?
- 6b) *Lapti Nek film version* ?
- 6c) *Fancy Man* (*Lapti Nek English version*) ?
- 7) *Jabba's Prisoners* 2:20~ [Boushh and Jabba barter over Chewie]
- 8) *Jabba's Sail Barge Source* ? [heard at two points in film, after Chewie is purchased and on sail barge]
- 9) *Han Solo Returns* (3-3) 4:06
- 9a) *Han Solo Returns (film version)* 4:00~ [different ending instead of full Jabba theme]
- 10) *A Strange Visitor* 2:30~ [Luke infiltrates Jabba's palace; some of this tracked over in film with brooding bass notes from "Final Duel"]
- 11) *Fight in the Dungeon* (3-4) 3:38
- 12) *The Sentence* 2:00~ [Jabba says: Die by Sarlaac]
- 13) *The Sarlaac Pit* :45~ [:10 in film; barge pulls up to Sarlaac pit, more Jabba music]
- 14) *The Return of the Jedi* (3-5) 4:59
- 14a) *The Return of the Jedi (alternate)* (4-19) 5:03
- 15) *The Emperor Arrives* (3-6) 2:05
- 16) *The Death of Yoda* (3-7) 6:03
- 17) *Ben and Luke on a Log/The Rebel Fleet* 2:50~ [unused atonal music for Ben and Luke talking; transition to the Rebel fleet]
- 18) *Battle Plans* 2:00~ [the real "Rebel Briefing"]
- 19) *Faking the Code* (4-13) 4:10
- 20) *Jungle Encounter* 1:20~ [right before speeder bike chase]
- 21) *After the Bike Chase* :50~ [duh]
- 22) *Enter the Ewok* 2:00~ [Leia meets Wicket]
- 22a) *Parade of the Ewoks* (3-8) 3:25
- 23) *More Trouble/More Ewoks Emerge* 4:30~ [Leia shoots trooper, Vader and the Emperor talk, group captured by Ewoks]
- 24) *Ewok Drums* 2:25 [group carried to Ewok village]
- 25) *Using the Force* 1:15~ [Luke levitates Threepio]
- 26) *Bedtime Stories* 1:10~ [Threepio tells saga to Ewoks]
- 26) *Ewok Drums* 2:05 [group now members of tribe]
- 27) *Brother and Sister* (4-14) 3:08
- 27a) *Luke and Leia* (3-9) 4:43
- 28) *Father Meets Son* 3:30~ [Vader and Luke do their father and son talk thing on Endor walkway]
- 29) *Finding an Entrance* :50~ [group looks at bunker from far away]
- 30) *The Fleet Goes Into Hyperspace* (4-3) 1:00~
- 31) *Heroic Ewok* (4-3) 2:00~
- 32) *The Emperor Confronts Luke* (3-10) 3:26
- 33) *Into the Trap* (3-11) 2:36
- 34) *Rebel Forces Captured* 2:00~ [Luke and Emperor talk, then cut to Endor where Rebels are captured]
- 35) *First Ewok Battle/Fight with the Fighters* (3-12) 7:18
- 36) *The Emperor Provokes Luke* 1:00~ [Luke grabs sword; different ending than brass in film]
- 37) *The Ewok Battle* (4-7) 2:48
- 37a) *The Forest Battle* (3-13) 4:01
- 38) *Leia Is Wounded/Luke and Vader Duel* (4-16) 2:57
- 39) *The Battle Rages* 1:00~ [space fighting continues; Rebels break into bunker]
- 40) *Final Duel/Into the Death Star* (3-14) 3:37
- 41) *The Emperor's Death* (3-15) 2:41
- 42) *Space Battle* 2:00~ [Rebels enter Death Star, blow up Super Star Destroyer; re-arrangement of *Star Wars* battle music from "TIE Fighter Attack" and "Last Battle"]
- 43) *Darth Vader's Death* (3-16) 2:31
- 44) *Through the Flames* (3-17) 1:36
- 45) *Leia Breaks the News/Funeral Pyre for a Jedi* (3-18) 2:19
- 45a) *Leia Breaks the News (alternate)/Funeral Pyre for a Jedi (film version)* (4-20) 2:27
- 46) *Ewok Celebration/Finale* (3-19) 7:58
- 46a) *Ewok Celebration (film version)* (4-21) 1:50~

One can tell from the above list that the bulk of yet-unreleased *Star Wars* *Trilogy* music comes from *Return of the Jedi*; the good news is that it's rarely more than Jabba, Ewok, or Emperor-based

filler. Unlike *Empire*, there were not many thrown out cues, though there were a fair amount of alternates and album cover versions, most if not all of which were released on the box set.

"Vader Contacts Luke/The Iron Door" is the only example of music in the *trilogy* recorded for a completely cut scene, not just part of one, since it has 1:30 of music for which there's no room in the film. Apparently, it was meant to cover a scene right after the opening of the movie (where Vader tells that Death Star guy to shape up, a scene itself shortened after scoring), in which Vader goes to a window and does his "Luke" thing like at the end of *Empire*. Cue the atonal, creepy music as we cut to Luke on Tatooine who responds with "father" or something. Then, in a scene represented in the novel, Luke sets the droids off to Jabba's, and the little tune heard in the movie is here picked up, with a longer beginning, for the 50 seconds we hear it in the film. (This theme is subtly reprised in the beginning of "Heroic Ewok," if you want to get really deep about thematic connections.) Also, there was music written—creepy atonal stuff with the Force theme interspersed—for the scene on Dagobah when Ben and Luke talk. This was cut in the film up to the point where Leia's theme is heard ("Leia is my sister"). In "Fight in the Dungeon" (disc three, track 4) there's around 30 seconds of extra music which—I think—corresponded to a scene depicted in the old "Storybook of..." where Luke jumps up and grabs the grating on the ceiling of the rancor cave.

The most fascinating of the alternate takes recorded for *Jedi*, presented in all its glory on the box set, is the original version of "The Return of the Jedi." This was done at the main *Jedi* scoring sessions. Apparently, someone then decided to re-score the sequence with action music from *Star Wars* rather than the all-new material Williams had written, and this re-score was recorded at a later recording date with the L.S.O. an estimated two to three weeks after the main recording sessions. This later session date was for the album arrangements of "Parade of the Ewoks," "Luke and Leia," "Han Solo Returns" and "The Forest Battle" used on the original RSO/Polygram album. (Incidentally, why was "Leia Breaks the News/Funeral Pyre for a Jedi" called "Rebel Briefing" on the original album? One person on the Internet suggested that it was to hide the fact that Vader dies, although the cue sheet title is just "Leia Breaks the News," and Ford Thaxton made up "Funeral Pyre for a Jedi" to distinguish between the alternate versions of both halves of the cue. Note that the old album title for "The Emperor's Death"—the cue sheet title—was just "The Emperor.") It is now theorized that the main reason *Jedi* was only a single album was not the "not enough music" answer given by Lucas several years ago (printed in *Starlog*), but that Lucasfilm wanted to save on re-use fees. None of the three scores was a buy-out, the policy with the English musicians' union whereby the re-use fee for all the music is covered in one lump sum. Fortunately, re-use fees were paid for the additional *Star Wars* and *Empire* cues when the respective radio shows were done in 1981 and 1983, or else extra music on the box would have been out of the question. Fox and Lucasfilm found it in their hearts and wallets to pay the extra re-use fees for *Jedi*.

For those disappointed that the various Jabba source music cues were not included on the box, well, what can we say? The film version of "Lapti Nek," aka "Fancy Man" in English, and the instrumental source cue heard on the sail barge actually exist on tape as several different overdubs. These would have to be overlaid onto

one track, a long, onerous process that Ford Thaxton and Bill Wolford at Seattle's "The Music Source" spent an entire night doing for the film version of the "Ewok Celebration." A second album version of "Lapti Nek" (this one in English) was released as a 12" single on Warner Bros., done by Joseph Williams. You can hear the English lyrics in the documentary *From Star Wars to Jedi: The Making of a Saga*. Also to be found in that documentary is an extended version of Jabba's sail barge source music, under less noise and dialogue than it is in the movie.

Typically, there were some track-jobs done in *Jedi*, such as the aforementioned use of *Empire*'s "Yoda and the Force" right before "Brother and Sister." There was also a brief bit from "First Ewok Battle" put over the beginning of "Leia Is Wounded." The most significant track-job was over "Through the Flames," which had its first half replaced by music from *Empire*'s "Losing a Hand" and its second half crushed by the dub.

In general, the cue titles on the lists above are the ones on the cue sheets, but there are exceptions, mostly made for the original albums. The titles on the cue sheets (or on any cue sheets, I assume) are those the composer or music editor scribbled down to remember what they're working on. They're later retyped by some clerk at the studio so all sorts of anomalies creep in. (For example, Vader is twice misspelled "Vadar" on the *Empire* cue sheet, and "The Robot Auction" from *Star Wars* was typed up as "The Robot Action.") The cue sheet for *Star Wars* is especially confusing with all sorts of "Part I's" and "Part II's" scattered about, and some titles like "Mouse Robot" and "Ben's Death" used twice. In *Empire*, "The Battle in the Snow" started out as the more simplistic "The Snow Battle," and "Yoda and the Force" was known as "Yoda Raises Ship"—terse but true. "The Duel" was originally "Through the Window," and "Hyperspace" was "To Hyper Space." In *Jedi*, "Han Solo Returns" is listed as "The Big Thaw" and "The Return of the Jedi" is "Jabba's End." The title of the "Ewok Celebration" is "Freedom." A few people with too much time on their hands pointed out that "Fight with the Fighters" was listed as "Fight with TIE Fighters" on the old Varese *Trilogy* album which was previously the cue's only recording. Apparently the change was made for the Varese disc, since the former is what's on the cue sheet. The only significant cue title change made for the new discs was that of "Final Duel" which was originally titled "More Duel." That sounded kind of condescending, but may have summed up the composer's feelings at that point in the film and saga.

(Speaking of which, some people were disappointed that John Williams was not interviewed for the new box set. Nobody would have liked that more than I, but Williams was unavailable at the time, busy on *Schindler's List*. However, I did check out some older interviews with him, and one in particular that Paul MacLean forwarded stuck in mind, from a July 1988 *Stereo Review*. Regarding *Star Wars*: "I have no pretensions about that score, which I wrote for what I thought was a children's movie. All of us who worked on it thought it would be a great Saturday-morning show. None of us had any idea that it was going to become a great world success." Just goes to show this stuff isn't sacred.)

Regardless of what he thought of the saga, however, Williams wrote an astonishing number of themes for each film. Major themes in the first film are those for Luke (the main title theme), Ben/The Force, Leia, the Imperials, and the Rebels (the "spaceship fanfare" action theme). There was also a short transition motif for the

Death Star. For *Empire*, the themes for Luke, the Force (originally Ben's theme), Leia, and the Rebels returned, supplemented with rich new themes for Vader, Yoda, and Han and Leia, as well as ones for the droids, Boba Fett, and Cloud City ("Lando's Palace"). For *Jedi*, the themes for Luke, the Force, Leia, Han and Leia, the Rebels, Yoda, and Vader were joined by new ones for the Emperor, the Ewoks, Jabba, and Luke and Leia—eleven themes! It's interesting that as the saga progressed, and Luke became more knowledgeable in the Force, Ben's theme became

Luke's, and Luke's came to stand for the saga as a whole.

And finally, the "fifth disc," an object I made the mistake of mentioning a few months ago. At this point, while a sequencing for a fifth disc was made (featuring another 70 minutes of music), there are no immediate plans to release it. It's not dead, just kind of in limbo. Because I wasn't supposed to announce it, it would not be a good idea to write Fox demanding the "fifth disc." To them nobody knows about it, and therefore nobody would care if they ever did it. Rather,

write that you would be interested in *any additional Star Wars outtakes and unreleased music*, like the fourth disc in the set. Address is: Fox Records, c/o Fox Music Group, PO Box 900, Beverly Hills CA 90213. Be nice, be brief, and try not to sound like you're crazy; perhaps disc five may yet happen. This box set took 16 years, but is by all accounts a dream come true.

There you have it, folks. I am never writing anything about *Star Wars* music again. •

CLASSIC CORNER: HANS J. SALTER'S *FRANKENSTEINS*

by JEFFREY FORD

MARCO POLO

DDD
8.223477

MARCO POLO FILM MUSIC CLASSICS

Hans
SALTER
Music for *Frankenstein*
RTE Concert Orchestra
Andrew Penny



Ed's note: Since this article was written, a new recording of the score in question, The Ghost of Frankenstein (1942), has been released (RTE Concert Orchestra, cond. Andrew Penny, prod. Tony Thomas, Marco Polo 8.223477, 32 tracks - 67:38), also featuring Salter's score to House of Frankenstein (1944). Both were faithfully re-orchestrated from the original piano scores by John Morgan. While some have argued that the new recording lacks some of the edge of the original (and is taken at slower tempi), it's undeniably a must for Jeffrey and fellow fans of Universal horror music. On to the show:

Recently, I listened to my album of Hans J. Salter's superlative score for 1942's *Ghost of Frankenstein*. Three factors conspired to make me pull it out of the cold storage to which I had consigned it over ten years ago: one, a recent lunchtime discussion with a friend regarding horror films of the 1930s and '40s; two, the film's upcoming release on video (long awaited as the last hitherto unavailable title in the Universal Frankenstein series); and lastly, the [then] upcoming release on CD (finally) of Franz Waxman's historically monumental score for 1935's *Bride of Frankenstein*. And as I became more and more enamored of the chilling textures that Salter piled onto what, without them, would seem a rather anemic if enjoyable programmer of its day, I had to wonder what, if anything, had caused me to forget about it for so many years.

It certainly wasn't lack of respect for what Salter accomplished; I remember clearly my joy in finding the album at one of the New York Sam Goody's in 1982. At the time, fans of film music had precious few recorded examples of classic horror film scores, so at \$8 the album seemed like a steal. (If you can even find it today, I've seen it go for as high as \$40.) I listened to the music once, enjoyed it, and then filed it away never to be played again. With hindsight, I'm glad I did as it kept the record in near-mint condition. It sat for nearly a decade and I never thought once of pulling it out again. And I can't

think of a single reason why. Salter's music may not be what you want to hear at the end of a long day, but many far more *unlistenable* scores in my collection at least got the courtesy of a second performance. So why not this, dare I say, great one? When I finally dubbed the album to tape a couple of weeks ago, it finally occurred to me that maybe I hadn't been in the proper frame of mind at the time of that first listening to take in all the nuances that there are in Salter's outright creepiness. When I listen to the music now in 1993, they're all there, and I'm amazed that I ever could have missed them. And even though the score was transferred by producer Tony Thomas from the disks in the composer's own collection, with little or no editing, it still holds up surprisingly well. It may not be as innovative as Waxman's *Bride*, and may lack the macabre poetry apparent in much of Frank Skinner's (still unavailable) score for *Son of Frankenstein* (1939), but I can think of no other work more representative of horror scoring prior to 1950.

Of course, one of the problems in trying to evaluate a work like *Ghost* is the atmosphere and limitations under which it was created. We've all heard those stories about how rottenly many composers' works have been treated in the past and today; about producers who have no qualms with lifting entire passages and ordering the composers to use it in their scores (or even worse, doing it without the composer's knowledge; who can ever forget the story of Alex North discovering that his work for Kubrick's *2001* had been discarded—by attending the film's premiere). Salter's score wasn't subjected to that type of horror, but it does illustrate vividly the standard studio practice of using and reusing whole sections of music that had been effective before, regardless of whether or not it suited the needs of the film. (Has anyone ever noticed that the main title music for the 1932 Clark Gable/Jean Harlow film *Red Dust* is also used as the main title music for Tod Browning's 1935 *Mark of the Vampire* with Lionel Barrymore and Bela Lugosi? You aren't going to find two films more dissimilar.) There were of course reasons for this: budget limitations, the program status of the films, and the time factors which required a great deal of music be written in the space of weeks. The greatness of Salter's score lies in the fact that he was able to work within these factors, and use them all to the film's benefit. The fact that he was resident composer for Universal horror films at the time doubtless helped: most of the time he was plagiarizing only himself. And since he did work with the music through various films over and over again, he learned how to milk his work for all it could bring forth. While a lot of the music for *Ghost of Frankenstein* was from previous Salter scores, there was enough new material to give the film its own musical identity and form. That was Salter's triumph. It shows that a talented and dedicated man can take the patchwork quality of what is laid before him, and mold it into something unique and powerful.

As Tony Thomas said in the album's liner notes: "The score is complex and richly descriptive, to say nothing of essential. Indeed, if it were taken away from the film there would be little tension and chilling atmosphere left." Thankfully, the score is still there, and so is the record.

Among the various pieces that Salter had used before and would use again, here embellished to such great effect: the swirling, charging motif that accompanies the opening destruction of the Frankenstein castle. This piece would reappear in several Salter scores, perhaps most memorably during the final battle in 1943's *Frankenstein Meets the Wolf Man*. In the middle of it, Salter throws in a little theme on the woodwinds that horror fans will immediately recognize as the piece that often accompanied the nocturnal prowls of *The Wolf Man*, and made its first appearance in the 1941 film. The weird horn played by demented shepherd Ygor (Bela Lugosi—who else?) is a musical effect Salter pretty much picked up from *Son of Frankenstein*. But whereas it was a straight sound effect in that film, Salter actually incorporates the horn (actually a bassoon, I believe) into a great deal of his score (the cue, "Arrival in Vasario," is a good example of its ominous effects). And the savage chords that were used for the sequences in which the Monster attacks appeared in every Frankenstein sequel that followed *Ghost*, as well as other horror films, perhaps most memorably (although in a slower, more calculated, and more tension-filled arrangement) following the death (or maybe not) of Louise Allbritton in *Son of Dracula*. For my money, Salter's score for that 1943 film is his greatest work, with its unabashed old world romanticism contrasting beautifully against the more familiar horror orchestrations (including a superbly adapted bit used under *Dracula*'s death, which fans will immediately recognize as the music that opened every one of the Basil Rathbone/Sherlock Holmes features, many of which Salter also scored). If there is a film music god up there, please let that score be released someday. Although the main title has been recorded and released on CD in a Varese horror compilation, a minute and a half of it just isn't enough.

In the meantime, there's still *Ghost of Frankenstein*, and the pieces that make it just as memorable as the other, more famous Frankenstein scores. Who can forget the plucked strings as the Monster gropes about in an electric storm, or the fanfare like trumpets when lightning strikes and recharges him? The lullaby like tune used for the little girl the Monster befriends is another winner, and perhaps the real jewel hidden among the more strident parts of the orchestrations. But the same might be said of the romantic theme for Frankenstein's daughter Elsa, which was so good that when the character reappeared in *Frankenstein Meets the Wolf Man*, so did the theme. All told, it's a grand work, and that both this and *Bride of Frankenstein* are now available is a wonderful treat for aficionados everywhere. •

KEN DARBY

ALFRED NEWMAN'S RIGHT HAND MAN

By SCOTT DAWES; Editing, Transcription & Introduction by RICH UPTON

At the age of 78 when this interview took place, Ken Darby (1909-1992) had a sharper mind than most young whippersnappers half his age, and a vocabulary William F. Buckley would envy. (In a letter to me written after our visit, he began: "I remember your visit with Scott Dawes and the personal logorrhea that engendered thereby.") He was also a modest, charming, gracious man with a long and fascinating history, especially in the field of film music. Leader of The Ken Darby Singers for many years (they are the voices behind Bing Crosby on "White Christmas"), he was best known as musical associate for 22 years to one of the most highly respected film composers ever to lift a baton, the late Alfred Newman. In addition to his talents as a lyricist, composer and vocal arranger, Darby was also an author (*The Brownstone House of Nero Wolfe*, Little, Brown and Company, 1993), a father (son Peter and daughter Christina) and a husband (wife Vera Matson). If Mrs. Darby's name sounds familiar, look again at your Elvis Presley records. The four songs written especially for Presley's first film, *Love Me Tender* (1956) ("We're Gonna Move," "Poor Boy," "Let Me" and title song) are credited to "Elvis Presley and Vera Matson," neither of whom really wrote any of them. Darby was engaged to write the songs for the film, but was told that he would have to share songwriting credit with Presley, so that Presley would get a piece of the royalties. Darby refused to write the songs under those circumstances. When finally coerced into doing the job, Darby wrote under his wife's name. It's a family joke that Vera's royalty checks bought the Darby boat!

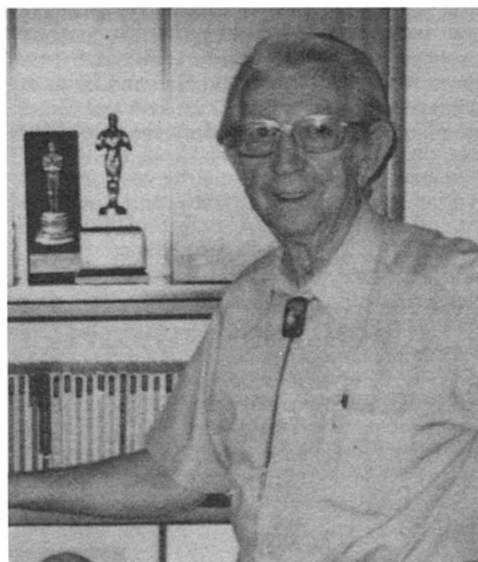
Ken Darby spoke with us June 5, 1987, in his modest home in Sherman Oaks, California. He allowed us to examine his personal mementos, and even photographed us holding two of his Academy Awards! Beautiful, fluid paintings adorn the walls of the Darby home, created by none other than Vera Matson. Ken thought he talked too much, and said as much to us several times. What nonsense. He had wonderful stories to tell, and he told them beautifully. He was an interviewer's dream, a happy, talented individual, and every inch a gentleman. He said of himself: "My life in music has been rich and rewarding. I wouldn't change a note of it!"

I was present as Scott Dawes conducted this interview and often corresponded with Ken afterwards, exchanging Christmas cards and several letters each year. He was always open, friendly, candid and witty. Ken Darby's death on January 24, 1992 was a loss not only to the Hollywood music community but to all who knew him. This interview is now six years old, but it has never before been published, and it is a fine example of the wonderful man that was Ken Darby.

Scott Dawes: Ken, please tell us about your musical background and the events that led to your arrival in Hollywood.

Ken Darby: My mother was the instigator of all this musical business with me. She started me on the piano when she was going to Cotner College in Nebraska as a student of a Professor Payson, who was a piano teacher at that time. She became a piano teacher and a fine pianist. The first

words I think I ever said were, "Play Polonaise, Mama!" She was playing Chopin's Military Polonaise. It struck me as being very good music, and I liked it. At nine, I took up the cornet, graduated to a trumpet, and became quite a child prodigy around this end of the woods. When we moved out here [to Los Angeles] in 1919, I was nine years old and already playing trumpet with symphony orchestras and chamber groups. But it wasn't very good for my stomach, because looking out over the keys of a trumpet at an audience can turn anybody's stomach! So I didn't eat very well during that period, and finally I turned back to the keyboard and became an organist. I studied with Edgar Eugene Eben, who was the premier organist out here in the '20s. He opened Grauman's Million Dollar, The Chinese, The Egyptian, and played for a while at the Carthy Circle Theater, but then ended up at the theater on Pico Boulevard called The Forum, which had a four-manual Kimball, the largest organ west of the Mississippi at the time. He was my teacher. So I got to play that instrument, as well as at the Uplifter's Club. I used to play movies there on Sunday nights for movie stars and people who had been playing polo. I remember one night Douglas Fairbanks, Sr. and Mary Pickford were in the audience, and here I am, a 17 year-old punk playing a Skinner pull-piston pipe organ for a movie they'd all come to see. I look back on it now as very scary. I wouldn't begin to try to do it today, but I had no fear, apparently! I was going to college at the same time, and one night while I was playing at the Forum Theater, one of my college mates reached under the curtain and pulled my jacket and said, "Can you sing bass?" and I said, "I don't know. I never tried!" He said, "Well, if you can sing bass, there are three of us here that can make a quartet, and we've got a job at Paramount tomorrow!" So after the movie was over, I took them downstairs to the rehearsal room where we had a rehearsal piano at the Forum Theater for acts that went on there, as vaudeville was still going at that time, and they found out I could sing bass. I was smoking then. I quit smoking 17 years ago, and I've become a sort of castrated tenor! But at that time I could sing bass. We went over and got a job at Paramount singing on-camera in the picture *Sweetie* with Nancy Carroll and Jack Oakie in 1929. From there it just graduated. The quartet became a big thing with Paul Whiteman from 1934 to 1938. We followed Big Crosby and the Rhythm Boys in. We toured every broken-down little hamlet in the United States. With Paul we played one-night-stand dances and theaters everywhere. Paul found out I could play trumpet, so the guys in the trumpet section got me a new horn, and each one of them would take turns asking me to relieve him. I was doing this all for the same pay as the other guys in the quartet, and I decided that was a little bit off base. So one day in 1938, I went to Whiteman and said, "My wife and I are going to have a baby, and I think it's about time I got paid what I'm supposed to be paid! I'm playing trumpet and making arrangements for the Whiteman choir, in the King's Men I'm singing bass and accompanying on piano!" He said "Read your contract!" So we skipped. We left New York and came west, back Oake where we



started from, and in due time my son was born. We were blackballed because [Whiteman] had us under two contracts, a managerial contract and an employer's contract, so we got a lawyer and broke that. At that time, when we weren't able to do anything, I made arrangements. I did 20 songs, four sides of a 16-inch transcription; in other words, two transcriptions with five numbers on a side. We recorded them with an octet, my group and four other fellows, and while we were getting loose from Whiteman, I was peddling them. I peddled them to the head of the Music Department at MGM [Herbert Stothart]. He didn't only listen to one, he listened to all four sides, and when I left I had a contract for a year with an option for another year at MGM. That's where I really began in the movie business, as a person behind the scenes, and not as a singer or an actor. All through the years, the quartet did do movies like *Alexander's Ragtime Band* (1938). We did television; "The Ballad of Wyatt Earp" for that series, which is just now being syndicated, and we're getting checks again. Seems very silly! But my first job at MGM was with Nelson Eddy and Jeanette MacDonald. I didn't get any credit; I was just vocal arranger and conductor of the chorus. The first credit I got was on *The Wizard of Oz* (1939). The reason I got that was because I did a very spectacular thing as far as they were concerned. In those days, they had no variable-speed recorders, and in order to get the Munchkins to sing, I had to have a machine that would record at a slower speed than 90 feet per minute. So the head of the sound department [Doug Shearer] designed a gear that he put into a film recorder that ran at 60 feet per minute. Then we dropped everything a third and sang very slowly to a click track. When this slow recording was played back at 90 feet a minute, we got the Munchkin voices! That was my first screen credit. From then on I knew I would stay in the movie industry.

SD: How did you become associated with Alfred Newman?

KD: Alfred had a vocal director at Twentieth Century-Fox named Charles Henderson. In 1940, I went with Disney, and I was there until 1948, working on Disney films. I did a lot of films there. One day I got a telephone call in 1948 from Twentieth Century-Fox that said, "Mr. Newman would like to talk with you." So I got on the phone, and he said, "Are you tied up over there?" I said, "Well, I'm on a week-to-week, but I've been here for seven and a half years." He said, "We can double what you're earning there if you can come to work for Twentieth." I said,

"Why would you want me?" and he said, "Well, I've heard your work with Disney and I've heard your work on radio, because you've been with Fibber McGee and Molly all this time!" I went over to see him and he said "I want you to do an arrangement of the 'Kashmiri Love Song' for Loretta Young in *Mother Is a Freshman*" (1949). I said, "What happened to Charlie Henderson?" He said [Charlie] had selected a voice double for Loretta that Loretta didn't like. Henderson told her that he was the musical director and would choose the voice double he thought was most appropriate. Whereupon Loretta phoned Mr. Newman and said, "Come get your musician. Either he leaves this stage or I do!" Charlie went elsewhere and I took over his job at Twentieth. I stayed with Alfred until he died in 1970.

SD: What kind of a person was he to work with?

KD: Well, you'll get all kinds of opinions about that. You go to a first chair violinist who was late on the job one day and he'll tell you that Alfred Newman was an S.O.B., hard-hearted with no humanity, he'd say. His discipline was absolute with the orchestra, and those that didn't like absolute discipline would give you one opinion of him. Those of us who worked beside him and with him constantly knew that he did it for the perfection of the work he was doing. He once said to me, "In motion pictures, you have the possibility of reaching perfection because you have a chance to do over your mistake." You don't have to take the first thing that comes off the baton, you can go back and record it again, you can get it right. And if you can't get it right all the way through, you can get part of it right, and you can intercut and make it right. He was a real perfectionist. I'll tell you the way I feel about him, and this is straight from the shoulder. I loved the man! I had been with him for seven years when, in 1955, we made *Carousel*. Up to that time, all my screen credits had been "vocal arranger" or "choral director" or "vocal supervisor." Well, we're recording the main title of *Carousel*, and on the screen comes "Music supervised and conducted by Alfred Newman, Associate: Ken Darby." That was his doing. He did it, and in Hollywood, that is not done. You have to have an agent climb down their throat and up their backsides. You've got to do everything in your power to get that kind of credit. He did it spontaneously, on his own.

SD: He was the very first to give an associate equal billing.

KD: That's right. Then we won the Oscar for *The King and I* (1956). That was the second picture I had equal billing on, and he bemoaned the fact (after the fact) that I hadn't had equal billing on two other pictures: *Call Me Madam* (1953) and *With a Song in My Heart* (1952), for which he had also won Academy Awards and for which I had done the same job that I had done on *The King and I*. Then we went on together as a team after we left Fox. We did *Flower Drum Song* (1961) at Universal. We were nominated [for an Oscar] for *How the West Was Won* (1963) and I got a Western Heritage Award for that (the man on horseback), for the Best Lyric of a Western Song that year. We wrote music together, we made albums together. When he was working on *The Diary of Anne Frank* (1959), I was at Goldwyn doing *Porgy and Bess* with Andre Previn. But there were only two pictures that I did away from him. One was *Elmer Gantry* (1960) with Andre Previn, [and the other was] *Porgy and Bess*. He did *The Diary of Anne Frank* and *The Pleasure of His Company* (1961) without me at Paramount. I was with him on *Nevada Smith* (1966) although I wasn't credited on the screen. It was strictly his score, but I got credit

on the album as co-producer, and also on *Airport* (1970). He was very, very generous, very kind. A wonderful friend. He loved his children. He had seven, and when the last one appeared on the horizon he said, "Well, that completes my Menorah," which I thought was a lovely expression. Alfred was married three times. Tony Newman, the eldest, died of bone cancer. Tim, by his second wife, is a producer of TV commercials on the east coast. Of the five children by his third wife Martha Montgomery (a Goldwyn Girl), three are musically talented. Maria, his youngest, is an extraordinarily fine violinist.

SD: His son David is really starting to take off as a film composer.

KD: Yes, David and Thomas. Thomas is my godson. He's done some peculiar pictures; *Revenge of the Nerds* (1984) and *Desperately Seeking Susan* (1986). I saw him about two weeks ago. He was surrounded by keyboards that you wouldn't believe! On top of each other, side by side, speaker monitors, television monitors! He was in the middle of all this, looking at a cassette of a motion picture he was going to score, and when I walked in he said, "Thank goodness you came! I'm burned out!" Now at his age, to be burned out, you have to be doing too much solitary thinking. What is wrong with the business today? A composer sits down by himself with a picture on a small screen. In other days, he would sit with the director, producer and sound effects technicians in a projection room where a meeting of the minds took place and some inspiration was provided. Tommy sits in his father's studio room and synthesizes. Somewhere along the line inspiration dries up from lack of company. David seems to be taking his father's pathway as a conductor/composer. His score for *The Kindred* (1987) is quite unusual. Varèse Sarabande has produced it as an album, and he is working on other films as well as being involved with Robert Redford's Sundance projects.

SD: You once said that you and Alfred Newman came as close as possible to perfection on *The King and I*. Can you describe the work the two of you did on that picture?

KD: The adaptation of a stage play to motion picture is a special art. The stage is limited by the size of the [orchestra] pit, the number of musicians you can get in it, and what you're going to hear coming up over the footlights or by a P.A. [public address] system. In motion pictures, you don't have a stage. The world is your stage! They can go out and shoot it in Timbuktu or Alaska! You are also not limited to your orchestrations. If you need 60 strings for something you want to make very, very liquid and lovely, you do that for a scene. That was done in *South Pacific* (1958) for Liat, the little Polynesian girl. When Lieutenant Cable goes up to her hut, [Newman] used a lovely all string and flute combination. He used Richard Rodgers' melodies, but he expanded on them so beautifully and so right that you were just lifted into the scene and held there. A simple little love affair between this G.I. and his Polynesian girl became an experience you shared, and it was vitalized through the lovely music. In *The King and I*, we used an all-percussion orchestra! There must have been 50 percussionists on the stage for the ballet "The Small House of Uncle Thomas." It was my job to be more or less a liaison between orchestra and performers. For instance, in the recording of "Small House of Uncle Thomas" (the ballet that [choreographer] Jerome Robbins put on so beautifully), we had television monitors and receivers in Stage One, Stage Two, and Stage Three. My chorus and I were in Stage Two, the percussion orchestra was on Stage One, and Jerome Robbins

and his Dancers and little Tuptim, Rita Moreno, were on Stage Three. We were all interconnected by earphones and television monitors so we could see each other and hear each other, and we were all recorded on separate tracks. That's one of the ways [Newman] got perfection. If the orchestra was great, and we had loused it up in the other room, we came back with earphones. If Tuptim made a mistake and the orchestra was great and the choir was great, Tuptim put on earphones and did her little bit over again. It was mad! But that's what I mean by being able to achieve perfection. On multiple tracks you're not limited to what you get. You can make another track and mix them. They're still originals. You're not going generations down to get what you need. We did a picture with Ezio Pinza called *Tonight We Sing* (1953). It was the story of the Metropolitan Opera. Roberta Peters and Jan Peerce and Ezio Pinza were in it. We did the death scene from Boris Godunov. I had a huge chorus at one end of the stage and Alfred had the orchestra at the other end of the stage. Our microphones down here at this end were acting as long-shot microphones for the orchestra, and vice-versa. Our choir was also being picked up at the orchestra position in long shot. It sounded spectacular! Pinza is in an isolation booth. He's not even hearing the orchestra live. He's got an earphone on and the orchestra is being piped into it. He sang it beautifully! We did it all simultaneously. Now, you don't often do that. With Marilyn Monroe, we always did the orchestra tracks first. We'd rehearse her, we would set the number, we'd go over it and over it, and rehearse it and rehearse it till she knew exactly what was going to be happening. Then we would go in and we'd make the orchestra track first. She would come in the next day. I'd sit with her and she'd sing maybe just the first eight bars, and we'd go over it until she got it right, or as close as she could, and we did that for the whole song. I'd bring the tapes home with me at night and select her best takes and edit them together for the best vocal character. In *Bus Stop*, it was different. I recorded a raunchy chorus of "That Old Black Magic" (in my own voice) as a guide for her to rehearse with. Then, on the day of shooting, she appeared on the small stage, with a live orchestra behind her offstage, and we recorded the whole thing live. Then we used that recording as a playback when [director] Josh Logan wanted to move in to catch her legs as she kicked out the footlights. She had the song down pat, and the effect was great. In *River of No Return* (1954), she sang a song I wrote with Lionel Newman called "Down in the Meadow." In the scene, she had to play a guitar. We prerecorded it, with Marilyn in the booth listening to the guitar on earphones. She made a couple of little bobbles that were annoying, so after the guitar player went home, we put the earphone back on Marilyn and she sang to the guitar track until she had achieved a sweet, plaintive sound, perfect for the scene with the little boy.

SD: You already mentioned two of your happiest projects with Alfred Newman, *The King and I* and *How the West Was Won*...

KD: *How the West Was Won* was the happiest!

SD: I'd like to ask you about what is supposed to be your unhappiest experience together, with [director] George Stevens on *The Greatest Story Ever Told*. What happened?

KD: I've written a book about it called *Hollywood Holyland*, as yet unpublished. [The book was published posthumously in 1992 by Scarecrow Press. -RU] That goes into detail about the experience with George Stevens. I don't blame George Stevens; he was a great, great director. It

was a particular time in his life. He was drinking Booth's Gin pretty heavily. He had taken on a great big burden of transporting hundreds of people into the middle of what is now Lake Powell in the desert, building 114 bungalows out of aluminum, with a bath, two bedrooms and a little living room in each one. Some were bigger than that so he could use them as a dormitory for a lot of workmen. He threw up a great big tent for a mess hall, and hired a wonderful chef to cook for us. He kept everybody out there in the desert for weeks on end, months on end. He and the art director went overboard sometimes. 24 hundred gallons of paint to adorn the desert! Literally, bush by bush! But he came under the influence of a couple of people, one in particular, that led him to do things that I don't think he would have done had he been on his own, had he been able to listen to the people he had always relied upon. He liked Alfred very much, and wanted him to score the picture, but after the few skirmishes Alfred had encountered with Stevens on *The Diary of Anne Frank*, Alfred was a bit reticent about accepting another assignment from him. *Diary* was a difficult picture; several scenes had to be rescored because George didn't like the music. You couldn't have any low notes in your work; he said it was too dolorous. But anyway, I think he [Stevens] was geared up to do the great opus of his life, and it didn't come off. Included in the book that I wrote are all the reviews, and they are caustic. It was after he had read those reviews that we came back and emasculated the film, took it all apart. The real problem with it was that he introduced Verdi's "Requiem" and Handel's "Messiah" into a score that already had its intrinsic themes set. The minute Handel hit the screen, the picture went right out the window. Those sounds are too familiar.

SD: *Is there any truth to the amusing rumor that George Stevens, to support the use of that music, said "Before I'm finished, I'll make Handel a household name!"?*

KD: That wasn't the exact quote. I was in the theater when he said it. The exact quote was, "This picture will make Handel immortal!" It came following a little diatribe he had lashed out at me. He said, "I have heard scuttlebutt about the studio that we are going to replace the Handel 'Messiah' with Alfred Newman's 'Hallelujah.' That is not true. I don't want any more rumors from you about it. We're going to leave the 'Messiah' in. This picture will make Handel immortal." I couldn't believe it!

[Even though much was not used in the film, The Greatest Story Ever Told did yield a great Alfred Newman score. Darby later reported "On October 1 [1987], Brigham Young University Symphony and Concert Choir performed the world premiere of Man of Galilee, a cantata based on Alfred's motifs drawn from The Robe and The Greatest Story Ever Told. The work was greeted with a standing ovation by 2000 V.I.P. guests. A very high moment for me!" -RU]

SD: *Through a tape made available from the Miklós Rózsa Society, I have heard those choruses, and it's just unbelievable that anyone would want to chop those out of a film.*

KD: Stevens' remark about Handel is a bit like what happened to me with Paul Whiteman one time. He and Margaret were redecorating Paul's office in the Essex House on Central Park South. The decorator had flocked the walls with dark green paper, and every so often around the room he had put in little niches containing the busts of Beethoven, Bach, Brahms and Wagner. As I came into the office to pick up my check, Paul yelled "Hey, Joe Lyrics! Who is this guy Goweth?" I went in and saw the name on the

base of the bust was "Goethe." Now, how are you going to answer that kind of question and not make your employer feel like a fool? Tactfully, I said "I don't know, but I'll look it up." I came back in a few minutes and said, "Paul, he was the author of Faust," and I gave him the German pronunciation. Whiteman and Stevens gave me the same kind of jaw-dropping shock—30 years apart! I truly believe that George Stevens never intended to use Handel's "Messiah" until Tony Vellani suggested it. Tony was listed (along with George Stevens, Jr.) as Associate Producer. It came about like this: Out there in the Utah desert, Stevens had built a number of tents: a theater, make-up, wardrobe, dining, and recreation. For entertainment, he provided 16-millimeter movies in the theater, and classical recordings in the dining tent. This music machine was a big mobile recorder/player with two turntables, two tape decks and two loudspeakers; quite a professional unit. He called it his "Lease Breaker." Tony Perris, our general utility man, came into the dining tent one evening, accompanied by Tony Vellani and Tony van Renterghem, our research consultant. Alfred lightly called these three Winken, Blinken, and Nod, which galled Stevens. I had finished dinner when they arrived, and went to see what was going on. Tony Perris said, "The boss wants this transferred from disc to tape," and showed me an LP album of the complete "Messiah." I don't think George had asked for it. I believe that someone suggested that he play it against scenes that had already been photographed. I know he played it with the dailies. It was a bad mistake, but I never talked back to him about it. Except for one instance in the dubbing theater, he was very kind to me. I had no quarrel with the man. I have quarreled with other directors, namely the late Otto Preminger and the late Henry Hathaway, but never with Stevens. Otto Preminger was engaged by Sam Goldwyn to direct *Porgy and Bess* after Reuben Mamoulian and I had done all the pre-recording with the principal singers. After the fire that destroyed the Catfish Row set, there was a hiatus for all concerned. When we came back to work, the schedule had been changed and the budget trimmed substantially. Mamoulian declared he could not bring the picture to completion on these new terms. Goldwyn dismissed him with full salary and engaged Otto Preminger. My argument with Otto came as a surprise. He asked me if I thought the dub voice for Porgy was the best we could find. I said, "There may be better baritones in the world, but this man is the best Porgy I've ever heard." Otto called a meeting in a projection room with Sam and me, ran "Bess, You Is My Woman Now," then turned to Sam and said, "Darby here thinks there are better baritones for this role, and I agree with him." I turned in my seat and said "That's a lie! I told you James McFerrin was the best Porgy I'd ever heard!" Otto's face reddened, and he blurted "What do you know about singers? I have more music in my little finger than you have in your whole body!" and he stomped out of the room. Sam, very much surprised by this outburst, reached over, laid a hand on my shoulder and said, "Good for you. Stick by your pistols, Ken." Weeks later, Goldwyn came to my office with tears in his eyes. "That man's a Judas!" he wailed. "He shoots a camera full of film on one set, and there's nothing to edit. When I asked him for more closeups and different angles, he kissed me. He's a Judas!" The Hathaway squabble was over a singer he needed in a picture about Jesse James. The old ballad had to be sung about "the dirty little coward who shot Mister Howard and laid poor Jesse in his grave." I had selected two for him to hear, one a country boy, and the other a western baritone type. Hathaway

was fidgety, sat down in the projection room and yelled "Roll the audition track!" Halfway through the song, Henry turned to me and said, "How long have you been picking voices? If you think this one is good, you don't know your stuff." I bristled, turned to the intercom and said "Hold that track, put on the other one. I think Mr. Hathaway needs a new boy to run his music department," and I started to leave. He grabbed my arm, chuckled evilly, and said, "Sit down, buster. You and I can get to be good friends." And we did. The second voice was exactly what he had been looking for. I was really too much of a fan to be a good vocal man in the beginning. I fell over in a dead faint the first time I had to work with Betty Grable. It was one of those things where you've seen her before in pictures, and you find out that she's even better in person! Betty was a wonderful gal, and Dan Dailey was a great guy, Mitzi Gaynor was a favorite, and I'm still an unrepentant fan!

SD: *Your determination and talent enabled you to get a few Oscars.*

KD: I wouldn't get them today. They've taken that classification out of the Academy. Now you can only [be nominated] for an original song or an original score. There is no such thing as adaptation, and I suspect that it's because there's no such thing as a great stage musical to be adapted. They're hard to come by.

SD: *You have been active since the golden days of film. How would you compare film music today with the film music of the '30s and '40s?*

KD: When I left the studios 17 years ago, they were rapidly on the way out as homogenous studios. They were renting out space to independent people. The corps de ballet if you prefer, the "group" that had run the studio and had worked together for many, many years disbanded and went their way. Maybe one person would stay at the studio that had been there. After Alfred left, Lionel Newman stayed at Fox until he retired, running the television end of it. But as a studio, it wasn't there. I don't like what I see and hear in films today, but then I don't see many films, so I'm not a good critic. I do know that some of the things I have seen could have been scored with a lead pipe and a coconut.

SD: *Who's the greatest film composer who ever lived?*

KD: Boy! I'd have to go with a trio: I'd say Alfred Newman had more heart and more ability to take a bad picture and make it good. I'd have to say that Erich Korngold had the majesty and great quality of a heroic, Wagnerian-type composer. And believe it or not, I think Alex North, as a musician and as a trained composer. He's had more schooling than any of them. Now, I've left out Max Steiner, but then I think Max Steiner came along at a time when what he had to offer was what everybody wanted. He didn't really have to try too hard to do the right things. But he achieved a great deal, and I suppose he'd be a part of the quartet. I know one thing: I think Jerry Goldsmith is... I'll put it this way: When Alfred and I left the studio, he said, "If I had a music department to run now, the first man I'd put under contract would be Jerry Goldsmith," and that was when Jerry was just starting out.

SD: *One more question, Ken: Who is the greatest choral director?*

KD: Well, for loving the work and the people that did it, I'd have to say I am, because I loved those singers and I guess they loved me. I've got letters from all of them that make me feel pretty good. I couldn't say that in a classical sense, but in motion pictures I think I did as good as anyone. And how fortunate I was to have been there!

SCORE

SOUNDTRACK CD REVIEWS

RATINGS:

- 1 The Total Pits
- 2 Not So Good, Poor
- 3 Average, Good
- 4 Excellent
- 5 Classic, Flawless

Reader submissions continue to be overwhelming for this review section of FSM. This was to be the issue in which I printed everything I had on hand, but I still didn't have enough room. Reviews of many of the reissues and compilations of the past year and early 1994 have been pushed off to next month but will be printed—there are many new CDs worth discussing, such as a 2CD set of Robert Folk music and two more Michael Whalen Narada albums. Don't worry, most if not all submissions will be printed. From now on, I (Lukas) will be handling reviews, giving Andy more time to concentrate on writing and giving me more time to coordinate who is going to write what. FSM is always looking for reviewers, but due to limited space things have to be set up so that the maximum number of releases are covered. If you're interested in contributing, write or call (413-542-3353) and we'll talk. Keep in mind, however, I don't have time to nursemaid people through writing one CD review—literature this ain't. (Incidentally, whoever wrote that Wojciech Kilar concert works review, I'd like to print it, but you didn't write your name on it, and, well, please write in.) By the way, we are reviewing the film scores as they appear on the albums, not in the movies. True, a composer is writing the music to fit a filmic context, but once sold as an album, the score can be judged as an independent entity. It's the nature of the beast. Also, who has time to see all these movies? -LK

NEW RELEASES

Tombstone • BRUCE BROUGHTON. Intrada MAF 7038D. 18 tracks - 66:44 • The most asked question about *Tombstone* has been "Is it another *Silverado*?" Refreshingly, no. (*Iron Will*, quite literally, is another *Silverado*.) Composer Bruce Broughton pays tribute to the obligatory western refrains, but this is a far darker work eschewing the Coplandesque overtures that made *Silverado* so great but which we don't need again. As Broughton writes in the liner notes, much of the music is low and brooding, and tracks like the opening "The Cowboys" and "The O.K. Corral" take full advantage of low brass and smashing percussion to represent the marauding bad guys. The good guys, meanwhile, are represented by a noble main theme (on low brass) and related love theme (on woodwinds, in best *Young Sherlock Holmes* tradition) which are summarized in the excellent closing track, "Looking at Heaven." (There was originally going to be a song in the end credits, but when the deal fell through, Broughton's end credits actually had to be used in the movie!) The score was recorded in London where the film company paid the re-use fees. This allowed Intrada to release over an hour of music, which does make the album too long as a singular listen (the suspense tracks drag a bit). As a sum of the parts, however, this is a solid score which reportedly worked great in the movie, rich and orchestral without being mindless and overblown. Broughton's orchestral technique continues to be exceptional, and Jerry Goldsmith, who had to pull out of the project (scheduling conflict), was right-on in personally recommending him. 3½ -Lukas Kendall

Iron Will • JOEL MCNEELY. Varese Sarabande VSD-5467. 11 tracks - 31:04 • Hello temp-tracks! The good news is that this is a full-blown orchestral score by the impressive Joel McNeely (of *Young Indy* fame) that people are likely to go ga-ga for since it's so big and symphonic. The bad news is that Disney's notoriety for temp-tracks has apparently overwhelmed newcomer McNeely—the album opens with a truly embarrassing excerpt from "Indy's Very First Adventure" from *Indy III*, the Nazi theme from *Raiders*' "Desert Chase" ruins the otherwise exciting "Devil's Slide," and one of the main themes is a blatant rearrangement of *Silverado*. Listening to the CD unfortunately becomes an exercise in trying to ignore all this and appreciate the mastery McNeely obviously has over the orchestra—as film scores go today, this is the kind that collectors really dig, a tight half hour of orchestral action. I just can't get too excited by it, though it probably made the film

of some guy's adventure on a dog race watchable. Booklet features an artsy photo of McNeely—who I do have high hopes for—and ludicrous notes by director Charles Haid. ("Listen. And run. Run to the end." If you really wanted a good score, maybe you shouldn't have forced the temp-track down the composer's throat!) What really sucks is that in six months, this will be a temp-track. 3 -Roy Fokker

Brian De Palma/Pino Donaggio. Milan 73138-35660-2. 14 tracks - 47:10 • This is the first U.S. issue of the 1989 recording (conducted by Natale Massara) that celebrates the association between the director and composer. This American edition (it's been out in Europe for some time) features music from *Carrie* (3 tracks), *Home Movies* (main title only), *Dressed to Kill* (2 tracks), *Blow Out* (2 tracks), *Body Double* (4 tracks) and *Raising Cain* (2 tracks). The European disc does not have the *Cain* tracks but instead has extra tracks from the other films. [Those tracks were omitted in order to avoid higher costs on the mechanical licenses. A much more extreme thing happened on Milan's recent Truffaut compilation—the U.S. edition is 30 minutes, the European one 60. -LK] Considering they've selected Donaggio's most serviceable themes, this is a good sampler if you've never listened to his music on its own before. Specializing in thriller/horror scores, the lack of the prerequisite "creeping music" keeps this album from bogging down. Nice cover for Recordman's gallery. 3½ -David Hirsch

Trauma • PINO DONAGGIO. Cinevox CD-MDF 204 (Italy). 25 tracks - 57:41 • The soundtrack to this new Dario Argento film opens and closes with the song "Ruby Rain" by Laura Evan. The score by Italian suspense composer Pino Donaggio (known for his long-time relationship with Brian De Palma) is adequate, but offers nothing special. We've all heard this music in scores like *Body Double*, *Dressed to Kill*, *Carrie* and even in non-horror scores. Despite this fact, it's a pleasant listening experience with many varied styles. There are certain tracks ("Cartoonland," "Child Curiosity") you don't expect in a horror score, but offer a nice contrast to the overwhelming amount of suspense and mystery tracks. This makes the CD a bit too long, but if you like horror scores, it's a welcome addition to your collection. Donaggio's longtime associate Natale Massara also worked on this score, this time not as conductor (Gianfranco Plenizio took the baton instead), but as orchestrator. 3 -Jeroen Haesenbos

Intersection • JAMES NEWTON HOWARD. Milan 73138-35663-2. 13 tracks - 39:17 • Whenever I see James Newton Howard's name on a new film, I eagerly await his new score, for I know I'll be in for a surprise. Of course, Howard is as diverse as he is talented, and therefore not all of his scores are sure to appeal to me (but that says nothing of their effectiveness and quality). *Intersection*, however, is top-notch. The score opens with a bluesy, urban sounding piece (perhaps a bit reminiscent of *Grand Canyon*) with a beautiful harmonica solo performed by Toots Thielemans, who played a similar role on John Williams' *Cinderella Liberty* and *The Sugarland Express*. "She Needs Her Father" represents the other facet of this score, with a melancholy, sometimes transparent and often reflective tone. If I were to draw a similarity to an older Howard score, it would be *The Prince of Tides*. When that style and the bluesy style merge, you get *Man in the Moon*. This is not to say the score is derivative, but rather to give an example of how Howard's different styles hybridize to form a new one. (It's interesting how some listeners jump on a composer for using a device or style in more than one score. One way to study a score is to hear it as a self-contained entity; another is to view it as a series of efforts. Then you can hear trends and see development in the composer's style.) Marty Paich again picks up his baton to conduct the score, and the album is neither too brief nor too long. A highly recommended addition to the growing James Newton Howard library. 3½ -Roger Feigelson

MORE BOOTS MADE FOR HAWKIN'

Blade Runner (1982) • VANGELIS. Off-World Music OWM-9301 (2000 copy limited edition). 18 tracks - 72:55 • Vangelis' original score to *Blade Runner* has been a crossover desire—Vangelis, film music, electronic music and *Blade Runner* fans have sought it for years. Due to Ridley Scott's dicking with the music in 1982, Vangelis put a kibosh on a release of his tapes, which is why the score was re-recorded by the New American Orchestra for Warner Bros. album release. (The Polydor album listed in the end credits never happened.) Three cuts were on the 1990 Vangelis *Themes* album from Polydor, but that's it. Now, someone, somewhere has released the original Vangelis score plus some supplemental material—the Ladd logo by John Williams, "Bicycle Riders" by Gail Laughton, "If I Didn't Care" by The Ink Spots (the inspiration for Vangelis' "One More Kiss Dear," also on the CD), and "Trailer/Alternate Main Titles" by Robert Randles (with dialogue and sound FX). Vangelis has never been one of my favorites, but this early '80s electronic score holds up surprisingly well and stands as a landmark genre effort, a moody, textural work with plenty of drones but plenty of thought-out thematic connections as well. Packaging is superb, featuring an eight page booklet with rare photos and track-by-track liner notes. English one-sheet is on the cover, where the disc is rumored to have originated. The only thing not top-notch is the sound—it's a little hissy—as the tracks appear to be taken from a variety of sources. ("Deckard's Dream" is off the laserdisc and "Bicycle Riders" is off an LP; all other cuts seem to be off of tapes.) As for who made the disc and how, there have been some bizarre "conspiracy" theories on the Internet computer BBS. The common idea is that someone smuggled out the tapes when the Director's Cut was made—as if they're stored in Fort Knox—but since portions of the score have floated around since 1982, I don't buy it. Anyway, who cares? The one thing about this CD that does piss me off is its limited numbers and high price. It came out in mid-December through the specialty shops (\$35 retail) and all 2000 copies were sold out by early February. This is mainly because people hoarded copies. If you missed out on the disc, send in a want ad for it, and good luck. In any case, this is a classic score done full justice to by the now-legendary "Off-World Music," and despite their warning about "unauthorized replication," I kind of wish someone would do a "budget reissue" before things get too far out of hand money-wise. 4½ -Lukas Kendall

The Sons of Katie Elder (1965) • ELMER BERNSTEIN. Tsunami TSU 0104 (Germany). 12 tracks - 28:42 • John Wayne and Dean Martin starred in this western from the era of *The Magnificent Seven* and *The Return of the Seven* (also pirated on CD by Tsunami). Indeed, when you listen to the main theme, you start wondering whether the sons of Katie were four of the magnificent seven. This score, however, is much funnier than *The Magnificent Seven*, probably because the film wasn't too serious. Johnny Cash sings the title song, based on the main theme. All that one expects from a Bernstein western score can be found here. Although Tsunami brought us a poor transfer of *The Return of the Seven* from an LP, this CD was mastered off a open-reel tape or 8-track commercially available in the past, so the sound quality is good à la their *Hallelujah Trail* CD. 3½ -Jeroen Haesenbos

Hawaii (1966) • ELMER BERNSTEIN. Tsunami TSU 0105 (Germany). 12 tracks - 35:56 • The dubious German label Tsunami now brings us a tolerable recording (tapes were again used for the mastering) of Elmer Bernstein's epic music for this almost forgotten 1966 drama. The score is mainly divided into two musical styles. At some points, Bernstein uses native percussion instruments to reflect the exotic atmosphere of Hawaii. The rest of the score is a grand orchestral work in the style of *The Ten Commandments*. There are some quieter moments as well, with solo instruments like flute, clarinet and hobo. Also included on the CD, which like *Katie Elder* features the same content as the original LP, is the "Prologue," spoken by a Hawaiian inhabitant with Bernstein's pleasant music in the background. *Hawaii* is a great symphonic score that ranks amongst Bernstein's best works. 4 -Jeroen Haesenbos

There is now some suspicion that these, too, were mastered from LPs as were Tsunami's CDs of *Lilies of the Field* (see p. 39) and *Return of the Seven*, just disguised with processing. Buyer beware. -LK

DAVID HIRSCH

REVIEWS NEW AND OLD CDs

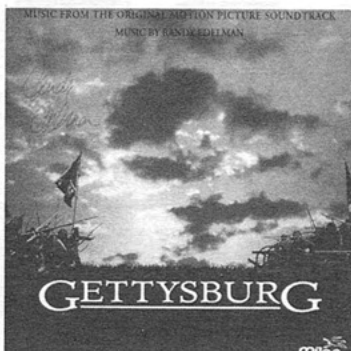
Oh, the stress! Everyone wants me to review their CDs! I would never have thought I'd have too much to listen to, but Lukas keeps calling and screaming, "So send me your copy already!" Oh, the pressure!

First up is a 2CD set from edel Germany's Cinerama label, **Rebel: Music from the Films of James Dean** (CIN 2206-2, 30 tracks - 96:28), which features the complete scores by LEONARD ROSENMAN for *East of Eden* and *Rebel Without a Cause*. (Also included are three cues from DIMITRI TIOMKIN's *Giant*.) Rosenman, who did not conduct but was involved personally with the project (he wrote the detailed liner notes), expressed his disappointment to both Lukas and Ford Thaxton in the performance by the Czech Symphony Orchestra (Prague). Unfortunately, I'm not familiar enough with the original recordings to compare them. As entertainment, I and others have found the orchestra's performance acceptable, presenting the material close to its appearance in the films. Certainly there are no obvious gaffs that a musical incompetent like me can readily hear and Rosenman's musical style seems not to have suffered any damage. *East of Eden* still comes across as a prodigious film score debut. **3 1/2**

A less satisfactory performance is evident on another recent edel Germany release, **Giants of the Cinema: The Best of John Williams** (EDL 2748-2, 13 tracks - 71:50). Although credited to the LA Symphonic Orchestra, I have it on good authority that the same group that recorded *Rebel* did this one, so Rosenman's claims may not be too off base. Essentially, performances of *Jurassic Park*, *E.T.* and *Presumed Innocent* are satisfactory. They seem to have the most trouble with Williams at his most bombastic; *Superman* stumbles somewhat (though it's not the worst I've heard), but *Star Wars* is a mess. At times, one half of the orchestra seems out of synch with the other, desperately trying to keep pace. And the piano on *The Accidental Tourist* is miserably flat, rammed right into your face. The one great reason to buy this album is the never before released 14 minute suite from *Black Sunday*. Otherwise, stick to the Boston Pops, or even better, the original soundtracks. [U.S. editions of edel Germany releases like this and *Rebel* should be out later in '94. -LK] **2 1/2**

JAMES HORNER has painted himself into a new age corner. Many of his recent efforts, such as **The Pelican Brief** (Big Screen 9 24544-2, 13 tracks - 52:03), are a far cry from the scores that brought him fame some 12 years ago. If you program out the chase/action cues, typical of his synth driven scores of late, you'll end up with a surprisingly relaxing album. Less strange in context than *The Name of the Rose*, *The Pelican Brief* crosses briefly into that atonal territory that Christopher Young navigates so well, but for the most part is an enjoyable album. The final track, "Airport Goodbye," is 11 minutes of one of the best cues Horner has ever written (it even made me forgive the hints at the "Gayne Ballet Suite" in "Morgan's Final Testament"). Horner's most satisfying work of late. **3**

Recently in theaters was **Blink** (Milan 73138-35659-2, 14 tracks - 46:24), a thriller about a blind woman (Madeleine Stowe) who regains her sight and witnesses a murder (how convenient!). BRAD FIDEL provides a surprisingly lyrical theme, considering his past efforts, although he occasionally crosses back into *Terminator* 2 territory. Some of this "thriller" motif (which at one point includes a delightfully creepy use of "Three Blind Mice") is broken by his theme for Stowe's character, Emma, or the songs performed in the film by the Irish band, THE DROVERS. While it's an above average effort for Fidel, his style of electronic composition and performance is still an acquired taste. **3**



If Fidel isn't available for the next *Terminator* film, may I suggest ANNE DUDLEY, whose weird mix of sound FX, orchestra and synthesizers graced **Knight Moves** (aka *Face à Face*, Milan 73138-35632-2, 17 tracks - 42:37). This is a bizarre album which, devoid of the visuals, is rough to listen to. Perhaps those who can imagine Beavis and Butt-head battling each other at chess can find some enjoyment here. **2**

The ad read, "The Legend Had It Coming..." It sure did. HUMMIE MANN'S score for **Robin Hood: Men in Tights** (Milan 73138-35662-2, 18 tracks - 30:07) is that lavish adventure score that was sadly lacking from the two recent "serious" effects. Replacing Mel Brooks' longtime associate, John Morris, Mann has created a delightful follow-up to his impressive debut album, *The Year of the Comet* (Varèse VSD-5365). To counterpoint Brooks' on-screen sophomoric humor, Mann draws on the classic style set by Erich Wolfgang Korngold for the 1938 Errol Flynn flick. Make no mistake, there's plenty of musical gags ("Row, Row, Row Your Boat" is interpolated into "The Great Voyage") amidst the lavish orchestrations and there's those classic Mel Brooks songs like "Sherwood Forest Rap" and the hilarious "Men in Tights." A longtime conductor, orchestrator and TV composer, Mann's film career is on the rise and he deserves watching. **4**

One of my favorite films is the delightfully funny *Raising Arizona*. No doubt part of its charm is the equally quirky score by CARTER BURWELL. Listening to the album for **And the Band Played On** (Varèse Sarabande VSD-5449, 22 tracks - 43:40), you're struck by the fact that it is as far at the opposite end of the spectrum from *Raising Arizona* as you can get. Regrettably, I never got to see the HBO dramatization of Randy Shilts novel on the start of the AIDS epidemic and now, after listening to the disc, I regret missing it even more. Don't expect any disco music or chase cues here. This is music for people wasting away, their bodies failing them, with little or no real hope. It is incredibly sad music and yet it echoes with a tinge of dignity. There is also the music of those who are dancing around the issue, those who believe it can't happen to them. A macabre waltz with death. In Hollywood, a small community where everyone eventually gets to work with everyone, it's hard to find someone that has not been personally affected by the death of someone from AIDS. If Burwell has had friends die from this affliction, he has passed it on brilliantly in his music. If not, his musical instincts are truly on target. **4**

Baraka (Milan 73138-35652-2, 11 tracks - 48:00) is one of those rare documentary soundtracks that successfully integrates a score (by MICHAEL STEARNS) with ethnic songs by a variety of performers. Synthesizers and acoustic instruments create an exotic world, far removed from the modern one. You'll visit the lands of the Incas and the plains of Africa and be serenaded by Dip Tse Chok Ling monks, all without moving your butt off the living room couch. **4**

For Turner's lavish production of **Gettysburg**, Milan recently released the first of two soundtrack albums. RANDY EDELMAN'S score (73138-3564-2, 18 tracks - 56:03) is an exciting mix of acoustic orchestra and synthesizers. Contemporary scoring is interpolated with a period flavor that moves majestically from drama ("General Lee at Twilight") to breathless action ("The First Battle"). This is definitely one of Edelman's most fulfilling scores. An album of songs from the era should be out in stores now. **4 1/2**

DAVID MICHAEL FRANK is not a bad composer. He's written some pleasant themes that would probably make an entertaining compilation album. The problem

with **Extreme Justice** (Milan 73138-35650-2, 17 tracks - 42:02) is that it's extremely repetitious, which makes it boring after the first 10 minutes. The main title keeps repeating like a tasty strip of bacon. There's a nice secondary theme, but it never lasts long enough without the main theme intruding. Pass the Pepto. **2 1/2**

One of cinema's most successful collaborations was between director Federico Fellini and composer NINO ROTA. **Fellini's Movie Songs** (Milan 73138-35638-2, 10 tracks - 40:17) is a collection of newly recorded material by Katyna Ranieri, who performed each of these songs in the original films such as *The White Sheik*, *La Strada* and *La Dolce Vita*. Despite the fact (for me) that Ranieri sings in the original Italian, Rota's wonderful melodies still shine. **4**

FREDERIC TALGORN may not yet be a familiar name, but he should be going places. **The Temp** (Varèse Sarabande VSD-5410, 21 tracks - 49:07) is a well-crafted score which supports the familiar "killer secretary" plot but in a style reminiscent of those fabulous '50s horror scores with string-heavy orchestrations. Cynthia Millar, on the Ondes Martenot, comes across better than she's fared in years under Elmer Bernstein as this unique instrument is properly used for effect and not in lieu of other, more suitable instruments. While sometimes a horror score, *The Temp* also features some rich yet sad love themes. It's interesting to note that out of the album's 21 tracks, only 11 are in the form they were heard in the film; 4 tracks were re-recorded and re-mixed, 1 is different from the version in the film, and 5 are unused! Still, it's Talgorn's best to date. **4**

Hot off the heels of Silva's *The Bride of Frankenstein* re-recording, Marco Polo has released the latest in their "Film Music Classics" series, **Hans Salter: Music for Frankenstein** (8.223477, 32 tracks - 67:38, see p. 30). *House of Frankenstein* and *Ghost of Frankenstein* have been reconstructed from the original four line piano scores by composer John Morgan (*Evil Night*) since the studio destroyed Salter's original orchestrations years ago. Though not as memorable (and often recycled) as Waxman's music for *Bride*, Salter's work is synonymous with the great old Universal horror films, since he scored more of them than anyone else. **4**

There isn't enough MAURICE JARRE on **Fearless** (Elektra Nonesuch 9 79334-2, 6 tracks - 53:48) to fit into a thimble—just two tracks totaling under five minutes. It's nothing special to justify shelling out \$15. The rest of the album is basically a sampler made up of three pieces taken from other Elektra Nonesuch albums: Kronos Quartet performs "Mai Nozipo" (from "Pieces of Africa"), the Gipsy Kings sing "Sin Ella" (from "Este Mundo") and the London Sinfonietta performs the first movement from Henryk Gorecki's Symphony No. 3. This last piece, over 26 minutes in length, is beautiful—it's the best track on the disc and will certainly spur interest in the original album. Also included is Krzysztof Penderecki's utterly weird "Polymorphia." This makes for perhaps the most bizarre mixture since the *Northern Exposure* album. **3**

Finally, a brief mention of **Scott Bakula Performs "Somewhere in the Night"/Theme from Quantum Leap** (VELTON RAY BUNCH, MIKE POST, GNP/Crescendo CD single GHPD 1402, 2 tracks - 5:43). Collectors and those who must have every variation, take note! Unlike the *Star Trek: Deep Space Nine* single, which was also included on the soundtrack album, this disc deserves mention for the extended version (2:07) of the *Quantum Leap* theme that does not appear on the score disc (see FSM #39). Also included is the leap effect, which was not available at the time the album was mastered.

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by Michael Nyman



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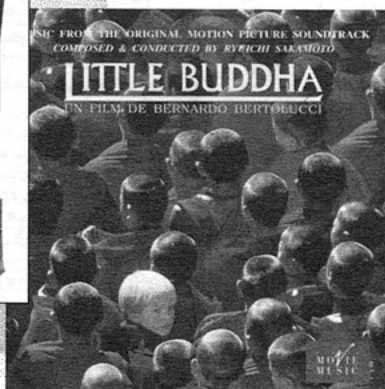
Backbeat
Original soundtrack produced
by Don Was, available March 22

Greg Dulli, lead vocals
Don Fleming, guitar and vocals
Dave Grohl, drums
Mike Mills, bass and vocals
Thurston Moore, guitar
Dave Pirner, lead vocals

Original score album
composed and
produced by Don Was,
available April 19



Greg Dulli appears
courtesy of Elektra Entertainment
Don Fleming appears
courtesy of Columbia Records
Dave Grohl and Thurston Moore
appear courtesy of DGC Records
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1993 IN REVIEW

LAST YEAR'S NEW SCORES

Here are reviews of many of 1993's scores as released on CD, listed alphabetically by composer: -LK

Indecent Proposal • JOHN BARRY. MCA MCAD-10795. 9 tracks - 60:25 • Don't be put off by the eight pop songs on this CD, because a 25 minute John Barry suite on track eight makes up for them. Not to say the songs are bad; in fact, one performed by Lisa Stansfield is quite enjoyable, with Barry as executive producer. But let's face it, we buy soundtracks for the composer's work, not some pop group! Enough said, cue up track eight, close your eyes and listen to the beautiful suite and you've gotten your money's worth. Over the past few years, Barry has been greatly missed, due to the fact that some directors have replaced his scores (*Year of the Comet*) or he has left some projects (*The Bodyguard*). It is nice to know that some directors still appreciate his ability to deliver an exceptional score. To those who decided not to use his music, all I can say is you were not listening with your ears, and most importantly your heart. 4 -David E. Sorensen

Ruby Cairo • JOHN BARRY. Sony SRCS 6618 (Japan). 17 tracks - 49:25 • It is wonderful to have John Barry back in full swing again! This score is melodic and with an Egyptian flavor (hence the title), a fine addition to Barry's filmography. The title song "The Secrets of My Heart," performed by Krista Nichols, has lyrics by Cynthia Haggens and Graeme Clifford (the director) with music by Barry as well as flamenco guitar by Doug Marshall. The song fits well into the album since it was written exclusively for the film. The liner notes are mostly in Japanese, with the exception of cue titles and lyrics to the songs (which also include a Patsy Cline number). If you are a Barry admirer, don't overlook this CD. Since it is a Japanese import, it will probably be difficult to find (try the specialty dealers), but it's well worth the search! 3½ -D. Sorensen

This film was hacked-up and retitled Deception for U.S. release where it bombed; the only soundtrack album remains this Japanese import. -LK

My Life • JOHN BARRY. Epic Soundtrax EK 57683. 16 tracks - 35:45 • New from the ever-refreshing John Barry is *My Life*, for the Michael Keaton film about a man reflecting on his life before dying of cancer. The score is based on two themes, one a love theme in Barry's typical style, and the other a carnival-like waltz which pervades most of the score and recalls childhood memories. The album's brevity holds interest for the right amount of time. There are few composers these days capable of evoking just the right amount of emotion which Barry succeeds in doing with this lovely score. A keeper for Barry fans. 4 -Sean Adams

What you expect from John Barry is always what you get. *My Life* is no exception. It's obvious that the composer felt strongly for the film's subject: it's a very moving score, but not a tearful one. It sometimes recalls the intimate moments of *Dances with Wolves* and the jazzy hoppings of *Chaplin*, but one word comes to mind: innocence. The main theme is a perfect example of delicate scoring with a touching melody, and brief French horn flights of "musical oratory" give the score this so distinctive "noble style" which is what Barry does best. Mike Lang plays the piano with his usual sensibility. Epic's packaging has a nice cover, but that's all. Shawn Murphy's recording is excellent, proving that he doesn't need to go to Abbey Road to provide warm and clear sound. 3½ -Cédric Delelee

The Tigress • LOEK DIKKER, VARIOUS. Milan 74321 11846-2 (France) 23 tracks - 46:09 • It's a shame we have to wait so long for any new music by Loek Dikker. Best known for his score to *The 4th Man*, Dikker gained more fans with a brilliant and powerful

score to *Body Parts* in 1991. *The Tigress* finds Dikker writing in a different style than those thriller scores. Set in Berlin's roaring '20s, the music evokes the period with lilting waltzes and jazz dance music amidst the tense, dramatic sections of the score. Dikker's orchestrations not only add to the film's setting but also feature the quiet, dramatic style of his scores for *Pascali's Island* and *Bitter Herbs*. The disc also includes additional source music by Karl Ernest Sasse, Michael Baden (whose kazoo piece is rather annoying) and a song performed by the film's star, Valentina Vargas. The real attraction here is Dikker's score which runs around 33 minutes. The only let-down might be the lack of a satisfying ending, but with so few scoring assignments and so little available on CD by this fine composer, any music is worth hearing. 3½ -James Carrocino

Much Ado About Nothing • PATRICK DOYLE. Epic EK 54009. 24 tracks - 59:02 • As well-received as his *Needful Things* seems to have been last year, Patrick Doyle's score for Kenneth Branagh's frothy Shakespearean-cum-Hollywood hit comedy is possibly his most remarkable work to date. For someone just starting his career, Doyle's dramatic range continues to be exceptional, from a full-bore "Overture" to the darkly sinuous cue "The Prince Woos Hero," from a dizzy "Masked Ball" to the serenely passionate "Die to Live." There is an unforced gravitas in Doyle's best work which is highly moving without being sentimental, and it can be found here. As with his other scores for Branagh (*Henry V* and *Dead Again*), Doyle structures his comic-romantic epic around melodies finally revealed in vocal music, which (thanks in part to the composer's own solos) lends a humanizing touch to the grand flourishes. (And all done without temp-tracks.) The liner notes are interesting, if only because Doyle so offhandedly mentions the unusual working conditions he is routinely permitted by director Branagh; the notes afford a glimpse at what seems to be a wonderful director-composer relationship. I would be tempted to rate this release a half point higher were it not that the lushness of sound quality on Doyle's Varese Sarabande releases is sorely missed here. Too bad. This score deserves red-carpet treatment. 4 -Ellen Edgerton

Into the West • PATRICK DOYLE, VARIOUS. SBK 89049. 25 tracks - 56:33 • This art-house modern fairytale about two Irish youngsters who steal a mysterious white horse and take off into the Celtic countryside features a slew of pop-rock-folk tunes (by outfits like Clannad, the Devlins and Black 47) and a repetitive but listenable (and somewhat laid-back) score by Doyle, represented here with 25 minutes of music. There are some full orchestral cues, but the highlight is the central melody, set to words, backed by guitar and nicely sung (by Doyle's sister) in a cue entitled "The Blue Sea and the White Horse." James Horner had a real live Irish band doing a genuine Irish Gaelic folk song in *Patriot Games*, and it didn't sound half as engaging or mysterious as this totally made-up Irish Gaelic folk song sung by a Scot. This is moody music to an interesting film, and recommended if you don't mind the added half hour of not-bad pop tunes. 3 -E. Edgerton

Tim Burton's The Nightmare Before Christmas • DANNY ELFMAN. Walt Disney 60855-7. 20 tracks - 61:18 • The revival of the Hollywood musical begun by Alan Menken continues from an unexpected source. The self-described "schizophrenic" approach of Tim Burton's alter ego Elfman finds its best yet playing field in the stop-motion animation that frees Burton's quirky circus of freaky fiends in a frenzy of images that bounce to a clever, expansive song score ("Kidnap the Sandy Claws," "Oogie Boogie's Song"). The sound lies somewhere between the musicals of Kurt Weill

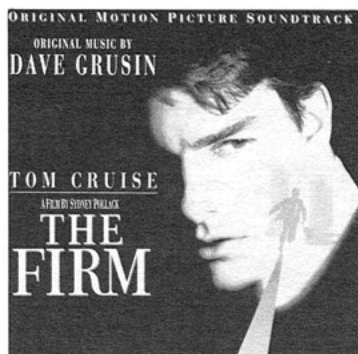
and "Barney and Friends." Elfman's amusing lyrics and extensive vocals are persuasive evidence that he may have additional talents to annoy the hard-knock schools of film music. If the Muppets dropped acid and did "The Grinch Who Stole Christmas," it might sound like this engaging lark. 4 -Stephen Taylor

What we have here is not your typical Elfman, but a unique treat to please all who have been waiting for something new since *Batman Returns*. The main thing which is different from his other scores is the abundance of songs with lyrics. While they are not all memorable, the lyrics are wonderfully wacky, and "What's This?," "Kidnap the Sandy Claws" and "Sandy's Song" tend to stick in one's head. Best of all is "Oogie Boogie's Song," a quirky blues tune. Another interesting element is the way the music seems to be written almost entirely in minor keys (quite fitting seeing as how the film takes place in Halloweentown). Like just about everything else Elfman has done, there is a dark feeling added to by these bizarre, minor melodies. Elfman himself seems to have some fun singing the Jack Skellington parts; he's right in character, making it all the more enjoyable. The packaging is quite nice, containing all the lyrics to the songs, though I would have liked to have had some more stills from the movie (it had very impressive visuals to say the least). Recommended for Elfman fans, and though it may not be his best, it is still very good. 4 -Jeff Szpirglas

The Firm • DAVE GRUSIN, VARIOUS. GRP/MCA MG-2007. 13 tracks - 49:43 • Of the well-known director/composer relationships, one might not first think of Sydney Pollack and Dave Grusin. However, they've now done eight films together (including *The Yakuza*, *Three Days of the Condor*, *Tootsie*, and *Havana*) and usually their work is perfectly interwoven. *The Firm* may not be seen as successful by some soundtrack collectors, however. The reason for this lies in what the legal thriller was scored with—would you believe *solo piano*? Maybe not solo, as Grusin cleverly uses overdubbing and other effects to create a wide spectrum of sound from this one instrument. Anyone familiar with Grusin's film or jazz work will appreciate the music here which has a strong blues feel to evoke the film's Memphis setting. Grusin performs the score with his distinct trademark touch and while most of the CD doesn't take advantage of the dramatic music found in the film, one track bears repeated listening not only for its drama but its technique. In "Mud Island Chase," Grusin effectively uses the inside of the piano to create percussion, harp and other instrumentation. It unfortunately sounds like the ever-popular "Conspirators" theme from *JFK* (can we have a moratorium on temping films with this!) but is not unbearable due to the innovative way it is performed. The score runs about 30 minutes, mixed with songs from the film. Recommended mainly for Grusin fans. 3 -James Carrocino

Dave • JAMES NEWTON HOWARD. Big Screen 9 24510-2. 13 tracks - 35:26 • James Newton Howard, one of the best of the current film composers, has written a delightful, full-orchestra score occasionally echoing shades of Williams and Bernstein without ever sounding like a rip-off. Most of the score has a feel-good quality, amply demonstrating Howard's skills as a melodist, dramatist and orchestrator. The composer's last score to garner major attention prior to this was *The Prince of Tides*, a lush, beautiful effort. Dave gives us another side of Howard that breaks no new ground, but is nonetheless sweet and wonderful. 4 -Rich Upton

P. Leith Merritt also enjoyed this score, calling it "a fleeting yet fitting cinematic musical piece we're fortunate to have on CD." See the interview with James Newton Howard on pages 18-19. -LK



Agatha Christie's Miss Marple • KEN HOWARD, ALAN BLAILEY. EMI 0777 7 81220 2 9. 12 tracks - 60:00 • For nearly a decade, Ken Howard and Alan Blaikley have supplied the scores to the popular BBC-TV adaptations of Agatha Christie's *Miss Marple* novels starring the sterling octogenarian actress Joan Hickson. This British import CD is divided into 12 tracks—the first being the lyrical “Main Title” and the following 11 being suites from singular episodes. Although the scores were composed over a lengthy span of time, each stands on its own as an individual piece, while containing similar musical elements for series continuity. Highlights are the jaunty themes of “At Bertram’s Hotel,” the eerie nursery rhyme from “A Pocketful of Rye,” the grandeur of “Nemesis” and the steel drums of “A Caribbean Mystery.” Howard and Blaikley have a talent for writing beautiful but distinctly melancholic melodies best featured on “The Mirror Crack’d,” “Sleeping Murder” and “They Do It with Mirrors.” Praise must be given to the exceptional performance and quality orchestral work of the Video Symphonic. The genteel airs of *Agatha Christie's Miss Marple* qualify numerous listenings. 4
—Scott D. Ryerson

The Three Musketeers • MICHAEL KAMEN. Hollywood HR 615812. 10 tracks - 42:44 • After the disappointing *Last Action Hero*, Michael Kamen vigorously returned with this epic score, obviously not far in style from *Robin Hood*. The main difference is that the medieval influences are replaced by French renaissance ones; therefore, the music is more “classical.” Some will argue that Kamen (and his 11 orchestrators) does not offer real themes, but that’s pure dishonesty. This score, even if it makes you think “What a shambles!” on first listening, is in fact full of splendor and life. The brass have the lion’s share of bombast with quick string playing dominating the rich orchestrations propelled by rushing rhythms. Adding to the pleasure is a dark and powerful choir, and the quieter moments, which were a little boring in *Robin Hood*, are enchanting thanks to romantic harps, flutes and oboe. *Musketeers* shows Kamen’s talent at connecting charming and exciting cues with an impeccable fluidity, as well as his talent at historical subjects, and will please lovers of big symphonic scoring. Hollywood’s packaging is nice, crediting the soloists for each track, and the disc also has a song inspired by one of Kamen’s themes, performed by Bryan Adams and friends. It is, for me, the best score of the year. 4½
—Cédric Delelee

Anyone considering buying this should keep in mind that many still insist it's a themeless 42 minutes. —LK

In the Line of Fire • ENNIO MORRICONE. Epic EK 57307. 23 tracks - 63:41 • I liked some of the music in this movie, so I thought I'd enjoy the CD. Unfortunately, this is one of those scores that works beautifully in the film, but is repetitive and incoherent on its own. In the action tracks, the typical Morricone boom-boom percussion makes frequent appearances. The repetition of the main theme and “Lily and Frank” is outrageous. Really, was it necessary to have four “Lily and Frank” tracks? Morricone appeals to people with a very particular taste, I suppose. I'm not sure what a die-hard Morricone fan would think, but this just doesn't work for me. 2½
—Eric Wemmer

La scorta • ENNIO MORRICONE. Epic EPC 474187 2. 21 tracks - 44:44 • For this action drama directed by Ricky Tognazzi (son of the late famed Italian actor Ugo Tognazzi), Morricone revisits *Untouchables* territory with a score top heavy in suspense and atmosphere but lightweight in melody. Of the 21 tracks on the CD, 16 are nonmelodic action compositions, which results in a great deal of repetition. The romance theme is very pretty and is best heard on “La festa con il dolce” and “Uniti.” Although *La scorta* doesn't really present anything new, those of us who appreciate The Maestro feel that lackluster Morricone is better than no Morricone at all. 2½
—Gary Radovich

Le mari de la coiffeuse • MICHAEL NYMAN, VARIOUS. SLC SLCS-7128. 11 tracks - 28:05 • Those familiar with British minimalist Michael Nyman's work on Peter Greenaway films (*Drowning by Numbers*, *The Cook*, *The Thief*...) will be surprised by this score for the recent film from French director Patrice Leconte. More romantic and less minimalist in nature, *The Hairdresser's Husband* utilizes Nyman's evocative string writing and orchestrations to sensual and mesmerizing effect. Performed (as always) by the Michael Nyman Band, this restrained score creates an emotional voice for the hairdresser's husband who finds his wife's work

a magical and hypnotic experience. Since Nyman also scored director Leconte's *M. Hore*, it would have been great if the two scores had been paired as almost half of this CD is comprised of Middle Eastern source music which, while pleasant, only works in relation to the film. However, programming only Nyman's tracks will make the album flow nicely as an enjoyable albeit brief listening experience. 3½
—James Carrocino

The Piano • MICHAEL NYMAN. Virgin 0777 7 88274 2 9. 19 tracks - 57:24 • *The Piano* is a strange and beautiful film set in the 1850s about a mute Scottish woman who travels to New Zealand to meet her new husband and gets involved in a romantic triangle. The piano of the title is of major importance to the characters and story as it provides the emotional expression of the woman, Ada. In the film, actress Holly Hunter performs all the piano pieces which Nyman wrote specifically for the picture. These compositions, while not entirely of a period nature, are the backbone of the film's underscore. Nyman based the pieces on Scottish folk music and as he mentions in his notes, the music is “like a mood that passes through you... a sound that creeps into you.” While Nyman is noted for his rather modern and minimalist scores to Peter Greenaway films, *The Piano* is more romantic and straightforward in nature, though it does evoke Nyman's unique style and choice of orchestration. Performed by members of the Munich Philharmonic Orchestra, the CD features Nyman on piano, John Harle and David Roach on saxophones (yes, saxophones!), as well as Andrew Findon on saxophone and flute. The choice of the saxophones as solos with the piano and orchestra is not an obvious one. However, it works wonderfully in conveying a haunting sadness and desolation to the film as they are used mainly as a substitute for an oboe or other woodwind instrument. The disc, which is lengthy and possibly contains more underscore than heard in the film, is worth having as it is a singular listening experience. For those familiar with Nyman's work, it may be too tame (although there is one brief track, “Here to There,” which features Nyman's typical sound). This is one score that will stay with you and due to all the attention the film and score received, its snub at the Oscars was a surprise. 4
—James Carrocino

Wind • BASIL POLEDOURIS. For Life FLCF-28209 (Japan). 19 tracks - 55:04 • If you haven't seen the movie, see it! If you haven't gotten the soundtrack, get it! Both are exceptional. The music, some of the most refreshing and invigorating I've ever heard, is made up of light, wispy, thrusting, sweeping, majestic sounds that signify man's never-ending struggle to tame the savage sea. From the tender, hopeless notes of a piano to the crashing of cymbals and surging of triumphant brass, the music will keep you mesmerized from start to finish. This is one time where it's an absolute must to see the film before playing the CD. Yes, the music stands on its own—even to a “visually impaired” listener—but you'll get so much more from it if you have a mind's eye view of the action. Even if you don't care for synthesized music, which this score exploits to its fullest, you'll love what Poledouris has done here. Well worth the \$38 price tag. 4½
—Sean Adams

Basil Poledouris loves the sea, and when he scores a film set around it, one can expect great feelings of adventure—recall *The Blue Lagoon* (and return to same). *A Whale for the Killing*, and the new and delightful *Free Willy*. *Wind*, about the America's Cup, is no exception, an epic and fresh score full of excitement. Performed half by synthesizers and half by vigorous orchestra, it provides beautiful melodies and a sense of racing, like “Windward Work” and “Dead Air” which evoke the feeling you can have on a boat cleaving the streams. Eerie and lovely melodies can be found in many tracks, and even if it's sometimes repetitive, delicate piano and gentle strings are often touching. The most enjoyable track is of an unusual style for Poledouris: “The Dinghy Race” is full of youth and tenderness, with a tropical rhythm and synth choir that recalls the best of James Newton Howard as well as Mark Snow's main title for the TV movie *Miracle Landing*. The CD also features a song by the Amazons based on the score. Tim Boyle's recording is first-rate and the packaging is good with credits, Japanese liner notes, film stills, song lyrics and a photo of the singers. The CD case is white, the CD itself blue; annoyingly, Poledouris' name is not on the exterior packaging. (This modest review is dedicated to the memory of David Kraft. Let's hope his heart and soul are carried by wind and waves to a better world.) 3½
—Cédric Delelee

U.S. collectors interested in Japanese CDs like Wind, Ruby Cairo, The Hairdresser's Husband, etc.—check out specialty shops such as Footlight, STAR, Intrada, and Screen Archives. See pages 4 and 7 for info. —LK

The Joy Luck Club • RACHEL PORTMAN. Hollywood HR-61561-2. 15 tracks - 44:03 • After a blossoming career in England scoring films (*Where Angels Fear to Tread*, *Life Is Sweet*) and television (*Oranges Are Not the Only Fruit*), Rachel Portman got her first Hollywood picture in 1992 (*Used People*) and hasn't looked back since. She recently scored *Benny & Joon* and *Ethan Frome* and with her latest score for *The Joy Luck Club*, she has broken into the ranks of the top demand composers. The score is a dramatic and moving background for the stories of four Chinese women and their American-born daughters; the mother/daughter relationships are intimate and epic in nature and Portman's music captures both these qualities. Delerue-like in its delicate tenderness, the score shines throughout the film and the CD highlights the wonderful use of Chinese instruments featured in Portman's orchestrations with John Neufeld. Those familiar with Portman's previous scores will be surprised at her range here, as she expands on her more serious writing. While the film is long (about three hours), the CD's length is appropriate and gives the listener most, if not all, the thematic material from the film. It should be interesting to see where Portman goes from here in her projects. She definitely has a great career ahead. (Now if we can just get a recording of her great score for *Ethan Frome*!) 4
—James Carrocino

Wild Palms • RYUICHI SAKAMOTO, VARIOUS. Capitol 7 89098 2. 18 tracks - 50:37 • Oliver Stone's limited TV series *Wild Palms* was... unusual. Weird might be closer to the mark, and Ryuichi Sakamoto captured that in his score. Electronically produced, the score has a more romantic essence than Sakamoto has demonstrated in previous scores. The “Wild Palms Theme” is particularly effective, but the entire score is an interesting crush of ideas, never allowing the listener to anticipate what's coming next. Unfortunately, the whole CD suffers from a poor mixing and engineering; bass is almost nonexistent, and the treble seems to have been accentuated. Sakamoto's score is augmented by five 1960s pop songs by the Zombies, Don Gardner and Dee Dee Ford, Frankie Valli, Lou Christie and Mason Williams, all of which sound as if they were recorded from old vinyl discs. (And anyone who has ever heard Valli or Christie sing knows that the last thing they need is more treble.) 2½
—Rich Upton

Jurassic Park • JOHN WILLIAMS. MCA MCAD-10859. 16 tracks - 70:21 • Not being very fond of Williams' scores, with the exception of *Superman* and *SpaceCamp*, I almost didn't buy this soundtrack—which would have been a major mistake, because it's magnificent. It has such a constrained strength that leaves you breathless, taut and on edge, and yet at the same its delicate, music-box sound in “Welcome to Jurassic Park” and “A Tree for My Bed” is relaxing, charming and soul-soothing, perfectly complementing the score's primitive tone. Having elements of almost every type of film (sci-fi, fantasy, mystery, action-adventure, drama, etc.), it's one of the most complete, well-rounded scores to emerge in quite some time. Given the single-scoped nature of the film and the length of the album, I expected to hear a lot of recurring music, but that wasn't the case, as Williams did a superb job of giving every track its own identity. A great listen from beginning to end. 4½
—Tom Wallace

Despite the fact that most of John Williams' scores share similarities, they still manage to be enjoyable; *Jurassic Park* is no exception. There are a few new wrinkles in the mold: jungle drums in “Jurassic Park Gate” and “Eye to Eye” and a stronger use of synthesizers in “Dennis Steals the Embryo.” Williams has composed a main and secondary theme, both interwoven in “Journey to the Island” and “Welcome to Jurassic Park.” They are grand in tone, but one is more heartfelt and the other more a strident march. However, it does not quite form a cohesive whole, as accomplished greatly in *Hook*, *Far and Away*, and *Superman*. Perhaps this is because some of the music is out of place, even in the film. The tracks “A Tree for My Bed” and “Remembering Peticcoat Lane” are nice, but sound as if they belong in *Hook* instead. A solo trumpet or English horn may have been more appropriate. A good score overall with great action music, but lacking a certain something. 3½
—Brian McVickar

Amer Khalid also sent in a glowing review of Jurassic Park, noting that his CD (MCAD-10897) featured a picture disc of the Jurassic Park logo; I don't know how different it is from the regular picture disc. Also issued of the score was a picture disc LP from Germany and a CD single with poster from England. Alas, not even John Williams is free of temp-tracks, however. Most of Jurassic Park's action scenes were temped with Goldsmith's Alien and Poltergeist, "Dennis Steals the Embryo" was temped with Williams' JFK (obviously), and the "awe and wonder" type scenes were temped with Patrick Doyle's Henry V. Whereas no melodies were copied, compare "My Friend, the Brachiosaurus" with "The Death of Falstaff," for example, and you'll notice the stylistic similarities. (Another collector favorite, James Horner's Sneakers, was temped

with a lot of Philip Glass and John Adams music.) -LK

Schindler's List • JOHN WILLIAMS. MCA MCAD-10969. 14 tracks - 64:36 • The Spielberg/Williams collaboration has become as legendary as the Hitchcock/Herrmann and Schaffner/Goldsmith ones and after listening to this brilliant score it isn't hard to realize why. Spielberg really understands the power of film music and has let Williams weave a masterful work as far removed from Jurassic Park as you can get. Schindler's List departs from the almost operatic musical style of previous Spielberg films and concentrates on raw emotions, helped by the virtuosity of Itzhak Perlman whose solos bless the majority of it. This is a brilliant effort and it mystifies me as to how much better Williams can get. 5 -Andrew Derrett

True Romance • HANS ZIMMER, VARIOUS. Morgan Creek 5199542. 12 tracks - 47:34 • Yes, it is a songs and score album, but True Romance is one of the best films of '93, and is also one of those very few films where the use of songs is related to the story and characters. We only have 10 minutes of Zimmer, but that's enough to capture the film's mood. "You're So Cool," a marvelous "Hawaiian" theme, melodic, full of innocence and thoughtlessness, with a charming rhythm, can be called "Alabama's Theme" (for Patricia Arquette's character). "Stars at Dawn" is a heavy metal effort and "Amid the Chaos of the Day" provides quiet motives of the main theme, ultimately noisy and fateful. With the most enjoyable theme since Basil Poledouris' "Dinghy Race" in Wind, True Romance is a short but worth having album. 3½ -Cédric Delelee

THE ASIAN CONNECTION

M. Butterfly • HOWARD SHORE. Varèse Sarabande VSD/C-5435. 15 tracks - 42:40 • David Croenberg's cerebral and moving adaptation of David Henry Hwang's gender-bending play is scored by his long-time collaborator, Howard Shore. Shore is one of the most underrated film composers working today (although he seems to be in greater demand since the smash hit Silence of the Lambs) and is one of only a handful of film composers who merit the designation of successor to Bernard Herrmann. In this disc he eschews the atonal, experimental type of music he wrote for early Croenberg (The Brood being the catholic example) and embraces lush romanticism, expressed mainly through harp and woodwinds. If you listened to Shore's previous scores and did not like them due to their antiseptic coldness (which suited Croenberg's horror movies just fine) you will be pleasantly surprised by the haunting beauty and rich melodic content of this score. He also stays clear of Hollywoodized "Oriental" music—shakuhachi wailing, koto plucking away and all that—and instead lets generous but not overwhelming portions of Beijing opera (which admittedly can be jarring to unfamiliar ears) and Puccini's Madama Butterfly serve as counterpoints to his original score. Like the character of opera singer Song Liling in the film, Shore's music is beautiful, mysterious and ultimately tragic, without ever succumbing to saccharine sweetness or melodramatic flourishes. 4½

Rising Sun • TORU TAKEMITSU. 20th Century Fox Film Scores 07822-11003-2. 14 tracks - 39:21 • Philip Kaufman's adaptation of Michael Crichton's controversial best-seller provides a setting for the Hollywood debut of Toru Takemitsu, one of the most talented and respected film composers in Japan. Takemitsu is probably best known to Western collectors for his score to Kurosawa's samurai epic Ran (1985). It was an inspired choice for Kaufman to enlist Takemitsu, whose music has an unmistakable contemporary style which reminds one of a gamut of composers, from John Cage to Gyorgy Ligeti, yet is altogether his own. Unfortunately, most of the devices Takemitsu employs here—darkly trembling strings, ominous echoes of

xylophones and bells, and occasional overlays of lazy saxophone and what sounds like Ondes Martenot—have been used to better effects in other films. The score fails to generate the kind of transcendental, enigmatic quality his other works possess, such as, for example, Nagisa Oshima's Empire of Passion (1980), the music for which the present score resembles in its thriller-horror mode. It is a fine score for a generic whodunit like Rising Sun, but is devoid of that edginess which makes listening to Takemitsu challenging and richly rewarding at the same time. The film credits note that Richard Marriott [of the Club Foot Orchestra, see FSM #30/31 -LK] composed "additional music," but it is unclear what portion of the music is attributable to him. The final track on the CD is a recording of a taiko (large drum) performance by the San Francisco Taiko Dojo, which supplies a lively contrast to the languid, slithery tone of the rest of the disc. 3

Besides featuring "additional music," this was a score where Takemitsu recorded dozens of short cues with which a music editor later played cut and paste. -LK

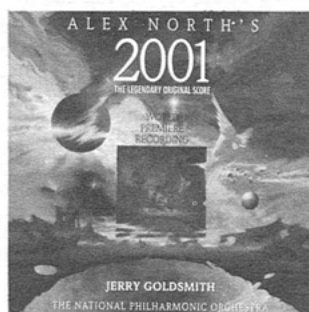
Farewell My Concubine • ZHAO JIPING. Varèse Sarabande VSD-5454. 5 tracks - 38:26 • Chen Kaige's Cannes Grand Prize-winning adaptation of Lilian Lee's goady melodramatic novel was a surprise art-house hit of 1993. The three hour-plus epic covered the lives of Beijing Opera performers, and scoring it was Zhao Jiping, a frequent collaborator of Zhang Yi-mou, director of Ju Dou and Raise the Red Lantern. Zhao, trained in traditional Chinese music, tends to be minimalist when writing for Zhang's films, sticking to a small ensemble of traditional instruments. Here, working for a director with a flashier style (not to mention a bigger budget), Zhao contributes a complex, deceptively "modern" score which can be seen as either a consciously commercial choice or an expansion into new creative domain. The disc is organized into three orchestral suites, punctuated by two pop songs in (as far as I can tell) Baihua or Mandarin Chinese. The suites are powerfully dramatic, with a heavy emphasis on flute solos. There's also a lot of synthesized music, which unfortunately has a cheapening effect, especially

in the case of intrusive synthesized vocals. Like the film, the score's sensibility is part mainland traditionalism, part Hong Kong commercialism. Sometimes these elements do not quite come together, but this CD is probably as good a signpost as one can get pointing toward the future of Chinese film music. 3½

Heaven & Earth • KITARO (WITH RANDY MILLER). Geffen GEFD-24614. 17 tracks - 58:07 • Heaven & Earth, Oliver Stone's third film in his Vietnam War trilogy, is scored by Kitaro, the Japanese doyen of new age synthesizer music. According to an interview in Asahi shinbun, Kitaro supposedly turned in a "Hollywood" score for the film to Oliver Stone, who rejected it out of hand. Kitaro then went to the Vietnamese-American community on the West coast to obtain as much information as he could get about traditional Vietnamese music to "ethnitize" the score. This story makes me wonder just how "Hollywood" his original version was, because what eventually made it into the movie and CD is certainly no experimental music. The main theme is actually a melodically rich piece performed with gusto by a full-blown orchestra and female choir, with solo performances of huqin, a Chinese string instrument. Much of the success of the orchestral score is no doubt due to Randy Miller's expert arrangements and orchestrations. The rest of the music features Kitaro's trademark synth tunes and adaptations of Vietnamese folk songs, though there are a few nifty tricks here and there, such as a startling male shout at the beginning of the percussion section in "Village Attack/The Arrest." On the whole, however, the music is too sweet, too heart-tugging and in the end too repetitive for my taste. The Golden Globe people apparently looked kindly upon Kitaro's maiden effort in American film music, but my advice to Oliver Stone is: stick with John Williams. 3

I don't know about Kitaro having a "Hollywood" score rejected outright, but he did have to go through quite an ordeal. See p. 20 for interviews with Kitaro and Randy Miller on the score; Peter Kelly, who did the Kitaro interview, sent in a glowing review of the CD praising it as inspirational and powerful. -LK

SOME THOUGHTS ON 2001



I am one of the many who fantasized for years about Alex North's unused score to Stanley Kubrick's classic 2001: A Space Odyssey and how it would compare to the music that ended up on the soundtrack. After listening to the new recording conducted by Jerry Goldsmith (Varèse Sarabande VSD-5400) and visualizing how the music would have

worked in filmic context, I have come to the conclusion that Kubrick did the right thing artistically. This is not an indictment of North's score, which could have functioned well as dramatic underscore. I am sure Kubrick admired and respected North (whose Spartacus score is an all-time classic) but I think he wanted something more than dramatic scoring for 2001. That "more" was the extra-musical associations evoked by at least two of the concert works he chose for the film.

The inspiration for the Richard Strauss tone poem, "Also Sprach Zarathustra," came from a book of the same title by German philosopher Frederik Nietzsche [not the guy who scored Starman -LK]. Strauss himself gave this explanation of his work: "I meant to convey by means of music an idea of the development of the human race from its origin, though the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman." No

wonder Kubrick fell in love with Strauss' theme and was not satisfied with North's ingenious paraphrase of the same. The description by Strauss sounds like a capsule synopsis of 2001!

The "Blue Danube Waltz" by another Strauss, Johann, similarly evokes a strong response from the alert spectator, namely the image of Europe at the beginning of the 19th century, confident in its scientific achievements and its ability to overcome obstacles and control the natural world—not far from Kubrick's 2001 vision. It is no coincidence that, towards the end of the film, we see the astronaut played by Keir Dullea entering a European-style palace chamber, where he will die to be reborn as the "new" man. Alex North's beautiful but very modern waltz avoided the Strauss connection and therefore must have bothered Kubrick, who wanted the music to establish the aforementioned association. If anything, Kubrick could have allowed North to score the second half of the

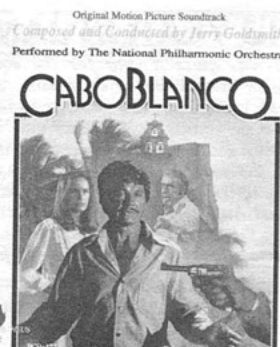
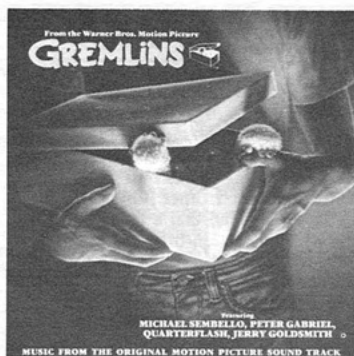
by CARLOS RAFAEL CAMUÑAS

film, since the Khachaturian and Ligeti excerpts do not carry baggage as significant as the two Strauss pieces, although both work very well with the images.

One feels sympathy for the ordeal Alex North had to go through, and Kubrick deserves to be criticized for the way in which he misled this great film composer, but one thing is now clear to me: North's score, despite its musical merits and dramatic effectiveness, is firmly rooted in traditional Hollywood scoring conventions. It could very well be that Kubrick rejected it because he felt it kept his film in the 20th century.

Readers, what do you think? The recent recording of Alex North's 2001 is a dream presentation of the "lost" score, but artistically, which is best in the film: North's score or Kubrick's classical temp-track? The CDs liner notes by Bob Townson and Kevin Mulhall present one view, this article presents another. Send your thoughts in to the "Mail Bag." -LK

THE YEAR IN GOLDSMITH: NEW SCORES AND REISSUES ON CD IN 1993



1993 was a gigantic year as far as Jerry Goldsmith CDs go, both new scores and reissues. Besides the below, there were new scores for *The Vanishing* (unreleased), *Matinee* (on Varèse), and *Dennis the Menace* (Big Screen), and reissues *Outland/Capricorn One* (*Crescendo*, great action/suspense scores) and *Poltergeist II* (*Intrada*, 25 minutes extra music, limited edition). Goldsmith collectors would do well to check out The Goldsmith Film Music Society in England which publishes *Legend*, a lengthy journal focusing on the composer's work. For membership details, contact Jonathan Axworthy, 102 Horndean Road, Emsworth, Hants PO10 7TL, England. -LK

Jerry's Recall. SLC SLCS-5010-11 (2CDs, Japan). Disc 1: 14 tracks - 54:27. Disc 2: 14 tracks - 60:36 • The scarcity of Goldsmith compilations has been an unfortunate omission in film music recordings. And at first glance, this mix of previously released tracks from 12 Varèse CDs does not seem to add much to the Goldsmith discography. But judicious selection and sequencing (the flow from *Basic Instinct* theme to "Ave Satani" [*The Omen*] to "Clever Girl" [*Total Recall*]) is a thoughtful suite of sounds and great packaging (gold colored discs with the composer's signature, a 10 page booklet with notes in Japanese and updated filmography in English, color artwork, composer photos) make this an expensive but pleasing luxury. 4 -S. Taylor

Gremlins (1984). Geffen 24044 (Germany). 7 tracks - 31:12 • This German edition of the 1984 Geffen EP is a key CD addition to the Goldsmith discography. Michael Sembello's rock song "Mega Madness" and two other pop offerings are trite tunes compared to the inventive lunacy that marked a new creative spring for the composer—he would later develop the off-beat comedy score into an art-form with *Link* (1986), *The 'Burbs* (1988), *Gremlins 2: The New Batch* (1990), and *Mr. Baseball* (1992). The four-part, 16 minute suite begins with Gizmo's theme which seems to indicate an E.T. variation, but with the brassy announcement of a 9-note motif of mischief, the score drifts off into a marvelous pastiche of suspense music with electronic cat screech and dog howls surrounding the Gremlins' theme. It finally explodes into the classic closing "Gremlins Rag," one of the inspirations of all film music. No wonder Joe Dante has kept Goldsmith on board for every one of his satires since. Who else could create the perfect sound for anti-establishment muppets wreaking havoc in small-town U.S.A.? 4 -S. Taylor

Supergirl (1984). Silva America SSD 1025. 23 tracks - 77:49 • Less probably would've been more in this case, as this disc has so much similar music that it gets tiring around the zillionth track. But, as I'm sure all will agree, it's better to get too much than not enough. Although I thrive on adrenaline music, this is one time where the constant excitement is simply too much to bear. The biggest problem is that there isn't enough soft music to offset the score's pure "savagery." Just when you think you've stumbled upon a nice, romantic piece, "car horns," feverish strings or weird noises intervene and destroy the mood. This is definitely a soundtrack Goldsmith fans will want to have, an expanded edition of the original out-of-print Varèse disc, but after ten or so playbacks, I think they'll find it will sit in their CD racks collecting dust. I used to watch *Supergirl* every chance I got just to hear the music (all right, and to see Helen Slater fly around in a mini-skirt), but with so much of it now present on disc, there's no need to see it again. 4 -Tom Wallace

Lilies of the Field (aka *Lilien auf dem Felde*, 1964). Tsunami CD (TSU 0101). 11 tracks - 32:41 • The mastering (LP source) and packaging (single inlay card with incorrect [for CD] listing of 15 tracks) on this

German bootleg are indeed substandard. But the quality of Goldsmith's first major commercial release is not diminished in the process. The central theme (the traditional spiritual "Amen") is treated to the most subliminal of evocative variations that feature harmonica and banjo. This character-related, lyrical approach would lead directly to the color of *A Patch of Blue* and return full circle to the gold glory of *Rudy* 30 years later. If Epic continues to block a U.S. CD release of this score, this could remain a sole alternative to the dusty LP versions. 4 -Stephen Taylor

Andrew Derrett added that this is "one of the composer's finest early scores displaying his subtle use of comic elements," but rated the CD a 2½ due to the substandard sound and packaging. Recommended only for completists or those who don't have the album, a good copy of which probably sounds better. -LK

Caboblanco (1980). Prometheus PCD 127. 12 tracks - 39:36 • This little known score to the little known (some would say forgettable) film was written during one of the composer's most fruitful periods. It was destined to remain in album limbo until Prometheus issued it here. Like Goldsmith's later *Under Fire*, *Caboblanco* gives the composer the opportunity to pepper his score with an ethnic flavor and in this case it is the Spanish fandango. The main title is a beautiful and spirited theme that develops further along in the score. The action cues are first-rate and even the one source track ("The Very Thought of You") is tastefully developed into the score rather than just dropped on. Artwork is first rate, as are Paul MacLean's notes. This music was all that kept me from falling asleep when I saw the film all those years ago; another endless example of a great score to a weak film and a brilliant composer who always delivers the goods. 4 -A. Derrett

Bandolero! (1968). Intrada VJF 5003D (Ltd. edition). 10 tracks - 27:50 • Everything is top notch in this new Intrada release—excellent artwork, informative notes and most importantly high quality sound! *Bandolero!* was made during what I call the western's "cretaceous period." After a long and fruitful reign in Hollywood, the western went the way of the dinosaurs and became extinct. As he also did with his scores to *Rio Conchos*, *Hour of the Gun* and *Cable Hogue*, Goldsmith helped redirect the often clichéd genre into untapped areas such as morality and the consequences of violence. I've always considered *Bandolero!* Goldsmith's best western score and one of the genre's best as well. History told us that western scores should be heroic and action-packed, but Goldsmith (along with Alex North and Jerry Fielding) was one of the first to address the genre's darker side for which *Unforgiven* recently took so much credit. The CD contains the same music as the original LP and the inferior Project 3 CD but the sound is absolutely brilliant thanks to the use of the original stereo session tapes. 4 -Andrew Derrett

Love Field. Varèse Sarabande VSD-5316. 9 tracks - 28:54 • After a year of prodigious output but varied quality, this effort for a Michelle Pfeiffer vehicle (which spent over a year on the shelf) turned out to be one of Goldsmith's best scores in years. It once again proves that Goldsmith is in full command of his skills, if he has subject matter of some depth or complexity to apply them to. The main theme falls into the somewhat uninspired company of *Not Without My Daughter*, *Sleeping with the Enemy*, et al, but in this case a blues piano setting provides added interest, and the film's locale of the deep South allows Goldsmith to keep a vein of blues techniques throughout. The second cue ("The Posters") recalls *A Patch of Blue* with its bucolic, syncopated rhythms; in the third, Goldsmith creates an anguished elegy for John F. Kennedy. In later cues, a

menacing, jagged percussive rhythm and a darker piece of blues material is introduced, culminating in "The Hotel," a characteristic piece of Goldsmith action material which resolves itself into one of the most beautifully lyrical passages the composer has written in years. The final cue places the bridge of the opening love theme in a soaring arrangement backed by French horns before returning to the original blues piano of the score's opening. Throughout the album, the blues elements add a stylishness and immediacy largely missing from Goldsmith's scores for dumb late-'92 movies like *Mr. Baseball* and *Forever Young*. The only complaint I have about Varèse's album is its under half-hour length; why 50 minutes of *Medicine Man* and only 30 of this far superior score? 4 -Jeff Bond

Probably because *Medicine Man* was recorded in England whereas, I suspect, *Love Field* was recorded in LA where the orchestra union re-use fee is higher. -LK

Rudy. Varèse Sarabande VSD/C-5446. 10 tracks - 36:50 • David Anspaugh directs this story of Rudy, a common boy who dreams of playing on Notre Dame's football team. Goldsmith re-teams with Anspaugh to deliver this beautiful, emotionally exhausting score that captures the essence of a rise to heroism. The main theme is among Goldsmith's most evocative (first on solo flute, then with powerful high strings and chorus) and the fast-paced sports writing is inspiring but still remembers the story's innocent mid-America quality. Placed at the end of the album is a stunning achievement, "The Final Game." The CD booklet, replete with notes from Anspaugh and Rudy as well as gobs of Goldsmith pictures (this is from Varèse!), informs us that Goldsmith wept during the playback of this piece and received a standing ovation from the orchestra. All I can say is that he deserved it! 4½ -Patrick Runkle

Steve Taylor also loved this score, likening its significance to that of *Gone with the Wind*, *Jaws*, and *Dances with Wolves*. "I'm afraid to say I didn't like it, however. I found its 'warmth' too calculated to be sincere, and its presentation on CD too redundant—A theme, B theme, A theme, B theme, etc.—to be interesting." -LK

Malice. Varèse Sarabande VSD-5442. 8 tracks - 33:32 • Upon seeing *Malice*, Harold Becker's exciting new mystery, I was gratified to see Goldsmith putting together a great score in the context of the film. The music spotting is flawless, showing how great an artist he is in his field. So, I rushed out to get Varèse's CD of the score. After the great "Main Title" (a choral piece, a tad reminiscent of Carol Anne's Theme), the music takes the mood of the film with spooky, transparent string writing. Some of the action music owes its existence to *Basic Instinct* (it seems as if one section was temp-tracked with "The Games Are Over") but remains effective, especially the 10 minute cut "The Body," which is played over the entire climax and captures the mood quite well. Better than that, though, is seeing the names "George C. Scott" and "Jerry Goldsmith" in the same movie credits again. 3 -Patrick Runkle

The lush lullaby that begins and closes the score is an inventive melody sung by wordless adult female chorus (what it represents in the context of the film may be the only interesting mystery in the picture). Unfortunately, the music sandwiched between the main theme is a familiar servant to the cheap, jack-in-the-box shocks and conventional creeps of the *Fatal Attraction* genre. But in the midst of the mess, complete with the basically instinctive fortissimo crashes, the composer develops intriguing suspense sounds in 3/4 waltz time. Goldsmith's minimal use of electronics and return to a more lyrical approach help to make *Malice* an enjoyable listening experience. 3 -Stephen Taylor

THE YEAR IN JAMES HORNER CDs

1993 was quite a year for the ever-popular James Horner; in addition to the below seven films, he also scored *Swing Kids* (25 minutes on the Hollywood CD), *House of Cards* (no release) and *Jack the Bear* (no release). (Some of these had been in the can for some time, the current status of *The Pagemaster*, and just ended up released all at once.) The composer turned 40 last August 14th, and shows no signs of slowing down; the Big Screen releases have a photo of him for collectors looking for something to frame. -LK

A Far Off Place. Intrada MAF 7042D. 9 tracks - 40:16 • This score may have been performed by a large orchestra, but listening to it you'd think otherwise. Adding to what Lukas said way back in May, it's like listening to it with only one ear. The majority of the score is quiet and subdued, and is mostly comprised of lovesick strings, lonely brass and dying woodwinds. A lot of surprise pounding takes place, which harshly interrupts and detracts from what could be an enjoyable listen. There are a few strong tracks, such as "Attacked from the Air" and "Sandstorm!," where the entire orchestra actually becomes active, and they're highly stirring and emotional. This is a score that I presume concentrates more on supporting inter-human drama than on-screen action, which might explain why there is very little "connective tissue" tying the whole effort together. It's a pleasant soundtrack, just don't expect to be swept away by the music. 4 -Tom Wallace

Intrada pressed some 1000 copies of this, but because the movie thoroughly bombed, they bailed out of the re-use by not distributing the discs beyond their own store and some of the specialty shops. It might still be around at such outlets. A lousy Horner score, but an interesting Thomas Pasatieri one. -LK

Once Upon a Forest. Fox 66286-2. 13 tracks - 67:18 • After several low-key synthesizer scores, James Horner has made a bold return to the acoustic, large orchestral work that he so skillfully handles. It had been some time since I'd heard such inspired writing from him as on *A Far Off Place* (particularly "Gemsbock Gift") and on this release. *Once Upon a Forest* features moving strings and woodwinds, with the passion and energy that seemed to be missing from several of Horner's 1992 scores. The music is expertly performed by the London Symphony Orchestra, and features two of the ethnic instruments that appeared on *Willow*; the pipes of pan/shakuhachi sound is showcased early in the score and appears in several variations throughout. Also present is a parody of military music (with Horner almost poking fun at his own work on *Glory*), as well as standout moments for xylophone and solo tuba. The album also features a song (included at the beginning and end of the disc in identical versions) performed by soloist Florence Warner Jones, with lyrics by previous collaborator Will Jennings and backing by a children's choir. Musical theater veteran Michael Crawford per-

forms on a different track, and Ben Vereen leads a brief gospel number backed by the Andrae Crouch Singers. While some may criticize Horner's scores to children's films as sounding too "sweet" in nature [diabetics, beware -LK], his score for *Once Upon a Forest* tends to be more aggressive in places and in general has more "bite" than his past animated film scores. Horner fully utilizes the power and thick, layered sound that a full orchestra can produce, both in dynamic action-oriented selections such as "Escaping from the Yellow Dragons/The Meadow," and in sweeping ballads such as "The Forest." One of Horner's strongest scores of the last several years. 4 -Paul Bouthillier

Searching for Bobby Fischer. Big Screen 9 24532 -2. 13 tracks - 49:27 • While the concurrent *The Man Without a Face* seemed partly derived from *Glory* and *Dad*, this score is a more refreshing spring of keyboard centered impressions of a gentle spirit and a talent for chess. Horner's unflinching dramatic instinct reflects the quiet emotional core that distinguishes this film from other *Karate Kid* variations. The flute and French horn solos underscore character and feeling and avoid the more typical play for atmosphere. The "Washington Square" cue is an example of the Copland-inspired simplicity of orchestrations that may be the secret to this composer's success. 3 -Stephen Taylor

The Man Without a Face. Philips 314 518 244-2. 12 tracks - 45:46 • The times when I have something really good to say about a James Horner score are few and far between to be sure. The last Horner score really to make an impression on me was 1991's *The Rocketeer*. A few since then have been enjoyable to listen to but nothing to get excited over; *Sneakers* and *A Far Off Place* come to mind. However, *The Man Without a Face*, performed by the London Symphony Orchestra, is one of the rare times where you can feel real emotion coming out of the composer's pen. Horner has written a beautiful score based around several motifs. The music is warm and tender and conveys a strong relationship between the boy (Nick Stahl) and his tutor, Justin McLeod (Mel Gibson). It seems as if 1993 was the "James Horner scores a drama every two weeks" year with scores like *Jack the Bear*, *House of Cards*, *Searching for Bobby Fischer*, and *Swing Kids*. These don't have the same element of feeling, however, as this work. Having been a huge Horner fan for so many years, it has become harder and harder to justify liking him after he starting turning out such banal work as evidenced by his later scores, especially in his "Agnus Horribilis," 1992. But for some reason I still hope for the best whenever I see his name on a picture, which happened more times in 1993 than perhaps in any other year since 1983. 4 1/2 -Todd Smith

This seems to be the most popular Horner score of '93, with Tom Wallace also giving it high marks and characterizing it as beautifully restrained but "also pensive

and pleasantly dark." It's not without its detractors, however; Andy found it unimpressive and dull and recommends Searching for Bobby Fischer instead. -LK

Bopha! Big Screen 9 24535-2. 14 tracks - 52:29 • The main theme of this tale of social justice is a choral chant titled "Amandla!" The remainder of the score is another 48 minutes [Another 48 Hours? -LK] of electronic suspense buzz, synthesized thumps and a field of dreamy Jarrey tones. The main theme draws on the composer's melodic capabilities, but overall, this over-long album may be additional evidence that Horner has more success using orchestral strokes than the apparently limited electronic palette. 2 -Stephen Taylor

We're Back: A Dinosaur's Story. MCA MCAD-10989. 17 tracks - 59:25 • *We're Back*, made by Steven Spielberg's Amblimation Studios to cash in on the success of *Jurassic Park*, chronicled a group of dinosaurs' adventures in New York. James Horner's score (performed by the London Symphony Orchestra) isn't particularly exciting on its own, but does have a couple of standouts. "Flying Forward in Time" starts with lovely, heavy strings, accompanied by a choir, and sounds typically Hornerish. The track continues with an excellent, jaunty march, segueing into more lyrical, heavily stringed music. "First Wish, First Flight" is another lyrical, choral track featuring a jaunty march, and "Grand Demon Parade" is an orchestral tour de force. In "Circus," Horner creates his own circus tunes to great effect. The songs on the album, "Roll Back the Rock (to the Dawn of Time)," one version by John Goodman, the other by Little Richard, are awful. Most songs Horner has co-composed have been mostly excellent, but these are greatly disappointing. A good soundtrack overall, with a couple of standout tracks, but not Horner at his best. 3 -Darren Primm

Much of *We're Back* was heavily orchestrated by Don Davis, of the late *Beauty and the Beast* TV show, when Horner was in a pinch for time. Davis wrote an excellent score for the CBS mini-series *In the Best of Families* and has filled in for John Debney (busy with *White Fang 2*) on *seaQuest DSV*. He continues to be one of the most promising composers working in film and television today. -LK

The Pelican Brief. Big Screen 9 24544-2. 13 tracks - 52:03 • At first, I didn't think too highly of this latest "combo" score from James Horner, but when I caught it in the right mood, I was impressed. It is written primarily in the mysterious style of *Sneakers*. Good tracks include "The Killing," "Chasing Gray," the terrifying "Darby's Emotions," and "Airport Goodbye." The one track that really makes the album worth it is the soaring "Darby's Theme," which does not appear in the film. It is reminiscent of a yearning love theme the Horner of old might have written. Overall, a solid, fairly original score. 3 1/2 -Mark G. So

ELMER BERNSTEIN'S AGE OF INNOCENCE

An Appreciation by LAURENCE E. MACDONALD



There were many first-rate scores produced in 1993, but none stands out as much (in my mind, at least) as Elmer Bernstein's eloquent and elegant accompaniment for Martin Scorsese's brilliant adaptation of Edith Wharton's *The Age of Innocence*.

Bernstein's 42-year career as a film composer has had its share of peaks and valleys. After an initial wave of excellence from the mid-'50s to mid-'60s, he went into a definite slump with such

western leftovers as *True Grit*. A decade later, his *Great Santini* had faint echoes of *To Kill a Mockingbird*, but left one wishing for a more dedicated effort. The comedy films of the '80s did little to erase the feeling that his best work was behind him. Only *Heavy Metal* seemed to suggest that if the property was right, then the inspiration would follow.

Having worked for Martin Scorsese two years ago in the capacity of arranger of Bernard Herrmann's original score for the remake of *Cape Fear*, Bernstein has now gotten the opportunity to show what he can do as Scorsese's composer. And the result is a stunning musical evocation of New York's high society milieu in the 1870's.

Comprised almost totally of waltz-like materials, Bernstein has found an ingenious way to capture the humanity of Wharton's characters through the use of the germinal four-note idea that permeates most of the melodies. This four-note motif shows up immediately in the film's opening titles, shown over a series of breathtakingly beautiful close-ups of flower blossoms photographed in time

lapse. This evolves into a melancholy waltz (associated with Daniel Day-Lewis' character, Newland Archer) that contains several melodic threads that will appear later in the score.

One of the melodies that first appears during the titles is later used in connection with Mrs. Mingott, the delightfully dotty aunt at whose plush home many of the scenes take place. Bernstein gives her a lilting accompaniment in a major key, which is a significant departure from the minor mode quality of most of the other themes.

For Michelle Pfeiffer's character, Madame Ellen Olenska, Bernstein's melody directly links her with Archer, through the turning backwards of the four-note motif of the main theme. This clever correspondence of melody connects these two people at an emotional level that is only hinted at in their on-screen relationship, complicated as it is by Archer's betrothal to May Welland (Winona Ryder).

Only once does the music for Ellen and Archer achieve a true emotional climax,

in the sequence entitled "Pick Up Ellen." In the back of aansom they share for the first (and only) time a passionate kiss. Bernstein's soaring music makes this moment as sexually charged as if they had been engaging in intercourse. It is a miraculous moment in a score that remains remarkably in step with the leisurely pace of Wharton's story.

Ordinarily a composer would never even try to get away with an entire score built around the same rhythmic patterns, but in this film Bernstein achieves a wonderfully varied result by setting his various themes in three-quarter time. The tempi are adjusted properly to the speed of the action, and thus there is still variety and contrast among the CD's hour-long length.

The soundtrack recording represents the music in essentially the same order as it is heard in the film, and consequently there is a nice continuity to the flow of the album. This is truly a distinguished effort by a man who, although in his early 70s, still remains one of the principal musical voices of the American cinema.

THE RETURN OF CAM: THE SAGA CONTINUES

by GARY RADOVICH

Italy's CAM label continues to issue both new soundtracks (in the COS series) and older ones (in the Soundtrack Encyclopedia CSE series). The fifth series of Encyclopedia titles consisted of 10 new titles, with another 15 to follow. Gary Radovich takes a look at some of CAM's recent output; these should be available in the U.S. from the usual specialty outlets. -LK

Luis Bacalov Plays Nino Rota. CAM MB 016. 21 tracks - 37:52 • This 1991 release is a straight reissue of a 1983 Italian LP (CGD 25050) and features the music of Nino Rota as performed by composer Bacalov at the piano. The first half of the disc is comprised of "15 Preludi Per Pianoforte," a non-film series of compositions which are both whimsical and elegant and are recognizably Rota. The fourth prelude even has a snippet of *Godfather II* ("The Immigrant"). As little of Rota's classical works are currently available on CD, this is a welcome addition. The second half of the disc features a long suite derived from Rota's masterful *Il casanova* score of 1976. Since CAM already reissued the original soundtrack, Bacalov's piano version is of minor interest, although faithful to the original. **3 1/2**

La Condanna • CARLO CRIVELLI. CAM COS 005. 18 tracks - 39:42 • Crivelli, known for his contemporary music compositions, tackles this 1991 drama with uneven results. The score is nearly 100% strings (we don't hear any other instruments until the 12th track), generally played in a pensive or somber mood which becomes repetitive. When Crivelli opts for a more classical approach, as in "Dichiarazione ed atto di amore" or "Lo spavento di sandra," things pick up. Piano pops up in two waltz selections while an accordion can be heard in "Blues fisarmonica." Other than these three tracks, all the compositions are played by strings. *La condanna* features interesting atmospheric music, with little melody, and we can only assume that newcomer Crivelli will improve with any new assignments. **3**

La corsa dell' innocente • CARLO SILIOTTO. CAM COS 012. 21 tracks - 55:10 • This 1992 drama (U.S. title: *Flight of the Innocent*) features a fine score by Carlo Siliotto which blends orchestral and electronic arrangements with chorus. There are several themes and the composer's arrangements clearly show a command and confidence which is refreshing. Some of the more lyrical passages are quite reminiscent of Georges Delerue, including "La casa di Simone" and "La corsa dell' innocente." Voice and chorus are used to great effect in "Vito" and "Il palazzo di giustizia" and electronics are put to good use throughout ("L'ora du tutti," "Il mare della tranquillita" and "La bredda"). "La madre," with its nice melody performed by piano, strings and flute is an emotional high point and CAM throws in, as the last track, an unused rendition of this theme played by trumpeter Nini Rosso. A very good score and a fine recording by CAM; recommended. **4**

Un'anima divisa in due • GIOVANNI VENOSTA. CAM COS 019. 14 tracks - 41:33 • Another new release from a newcomer to film scoring, this 1993 drama features a contemporary orchestral work on which the composer performs several instruments. A blend of western and eastern influences, *Un'anima divisa in due* is highly repetitive and some of the longer tracks even seem improvised. While I could find nothing here to recommend, let's hope that Venosta's future works will be more accomplished. **2 1/2**

Falstaff • ANGELO FRANCESCO LAVAGNINO. CAM CSE 098. 19 tracks - 40:26 • This 1966 Shakespeare based drama, written, performed and directed by Orson Welles, represents another fine reissue from the CAM vaults. Lavagnino scored many historical films in his long career and the late composer's body of work is sadly underrepresented on CD. *Falstaff* (aka *Chimes at Midnight*) is a delight, blending pretty melodies and lovely tempos with medieval sounds. Among the highlights are the lively "Apertura festosa," which starts off the CD; the lovely woodwinds in "Ricercare rusticano"; the beautiful violin in "Antica cantica d'amore"; and the many medieval-tinged themes, such as "Cantare Arcaico #2." There is an overabundance of melody and only a dearth of atonal suspense music so *Falstaff* makes for easy listening. Other than the more pronounced tape hiss than is normal for CAM, this is a highly recommended release. **4**

Permette? Rocco papaleo • ARMANDO TROVAIOLI. CAM CSE 103. 13 tracks - 40:21 • A

1971 Italian comedy composed by one of that genre's best composers, *Permette? Rocco papaleo* is an atypical score from Trovaioli because the film tells the story of an Italian boxer misplaced in Chicago and the music is provided in a decidedly American vein. This is primarily a happy-go-lucky pop score which blends pleasant instrumentals with songs. This stylistic pastiche does not always work (such as in the semi-psychodelic "Little Shokie Girl" or the freeform jazz in "The Loop"). The two scat songs, "Mister Livingstone" and "When I Hear My Mother Sing a Song," probably work a lot better in the film than on the disc. Best tracks are "Somewhere God Is Crying," an English language song accompanied by guitars and harmonica which sounds like a Guido & Maurizio De Angelis composition rather than a Trovaioli one; "Waiting for Nothing," a nice instrumental played by acoustic guitar; and "Five Cents Bread" with its muted trumpet, bass and banjo jazz arrangement. Directed by Ettore Scola, with whom Trovaioli worked often, *Permette? Rocco papaleo*'s hodgepodge score works best when solely instrumental but probably was perfectly suited to this comedy. **3 1/2**

Al di la' del bene e del male • DANIELE PARIS. CAM CSE 104. 14 tracks - 39:39 • A rather odd choice for CAM to reissue, because this heavy 1977 drama features a not very distinctive score by Paris as well as four selections by classical composers (Mahler, Schumann, Mozart and Strauss). Depicting the goings-on of a menage-a-trois and the slide of one of the participants into madness, *Al di la' del bene e del male* is written primarily for strings and piano and has no memorable themes except for the animated woodwinds in "Baccanale romano." **2**

La commare secca • PIERO PICCIONI. CAM CSE 105. 16 tracks - 40:18 • This 1962 drama has another jazzy score by Piccioni (his specialty) which also adds some popular music (cha chas and tangos). Aside from the fine flute composition, "Tema flauto," which evokes a sense of desolation, the balance of the score has little melody and will appeal only to jazz lovers. Aside from a little hiss, the sound is fine. **2 1/2**

Una vita violenta • PIERO PICCIONI. CAM CSE 106. 17 tracks - 40:10 • This 1962 drama, based on the Pasolini book on urban violence and youth, features a typically jazz-influenced score by Piero Piccioni. Piccioni's reputation as a jazz musician/composer in the 1950s led him to film scoring and he worked steadily for 30 or so years (he seems to be retired now). *Una vita violenta* mixes hard jazz sounds ("Vita violenta," "Autoradio" and "Finale"), light jazz ("Theme Song," "Esterno notte," "Jazz Theme Song" and "Serenata milonga"), tender strings ("Irene" and "Valzer chic") and even rock and roll ("String of Pearl Twist"). Jazz fans will enjoy this score and the disc features unexpectedly good sound. I found the lack of melody disappointing and the emphasis on jazz didn't make much of an impression. **2 1/2**

Alfredo, Alfredo • CARLO RUSTICHELLI. CAM CSE 107. 29 tracks - 39:28 • This 1972 Italian comedy represented the final collaboration between director Pietro Germi and composer Carlo Rusticelli, one of the most highly regarded relationships in Italian cinema. For this film (starring Dustin Hoffman) Rusticelli's talents for scoring comedies were once again evident. As a soundtrack, however, the CD (as well as the original LP) is not always a successful experience. Aside from the Italian vocal which opens and closes the recording, the score for *Alfredo, Alfredo* basically consists of two primary themes which appear on 20 of the 29 selections... with little variety in orchestration. And Alfredo's theme sounds just a bit too reminiscent of Rota's *La Dolce Vita*. In fact, Rusticelli's arrangements sound very much like Rota circa *Juliet of the Spirits*. Although strictly a lightweight comedy score, *Alfredo, Alfredo* was an important film in its day and the great sounding CD reissue is welcome. **3**

La vita agra/La fuga • PIERO PICCIONI. CAM CSE 108. 12 tracks - 64:28 • *La vita agra*, a 1963 comedy, features a lightweight jazz score by Piccioni which again left little impression on me due to the lack of melody. Aside from the playful energy in "Finale-special" and the lively cha cha music in "Scalatinas," the remainder of the score can't be recommended. The embarrassing rock and roll song "Surfin Queen" boasts

both music and lyrics by Piccioni, who should have known better. The tinny sound betrays the age of the tapes this time. *La fuga*, a 1964 drama heavy on depression, has a more serious but nonetheless non-melodic score than its predecessor. The score is a blend of jazz, suspenseful strings and piano. Perhaps "La giostra" comes off best, with its waltz-like nature and accordion piano arrangement. **2**

Casanova & Company/La vergine di norimberga • RIZ ORTOLANI. CAM CSE 109. 23 tracks - 59:40 • Underrepresented in previous Soundtrack Encyclopedia releases, the prolific Riz Ortolani is given a double score presentation by CAM. *Casanova & Company*, a 1976 comedy with Tony Curtis, is a mixed bag. When Ortolani emphasizes the baroque aspects of the story and uses the harpsichord, the results are memorable ("Giacomino's Theme," "Beauties at the Castle" and "The Califfa"). But when the comedic aspects are stressed, Ortolani reverts to easygoing pop which really adds a touch of blandness ("Casanova & Company Theme" and "Casanova and Francesca"). The final track, "Casanova and Giacomino—Final," presents a summation of all the main themes. Unfortunately, Ortolani's *Casanova* is no match for Rota's *Casanova*, also from 1976. Meanwhile, *La vergine di norimberga*, a 1964 horror film known in the U.S. as *Horror Castle*, features a bombastic and thoroughly inappropriate score... but I loved it anyway since I'm a sucker for older horror films and the original CAM LP is horrifyingly rare. Concerning the goings on in a German castle with a mad killer on the loose, Ortolani's score is best heard a little at a time. There is an overabundance of loud, brassy jazz and percussion during the numerous suspense compositions (which also have menacing strings and a theremin-like instrument which appears on a couple of tracks to add some spook effects). There is one primary theme which, at first, seems out of place for a horror film with its easygoing melody. A saxophone, trumpet and strings version can be heard on "Il dubbio di Mary" while a lush strings rendition is on track 6 under the same title. A score with little subtlety and overuse of one theme, *La vergine di norimberga* is a wonderful example of Italian horror scoring of the 1960s. This older score does feature a bit of tape hiss due to its age, but thankfully there are barely any quiet passages! **3**

Paolo il caldo • ARMANDO TROVAIOLI. CAM CSE 110. 12 tracks - 40:11 • An unexpected delight. Instead of a typical comedy score by Trovaioli, *Paolo il caldo* gives us music written and performed in the Morricone style of the early '70s with (an uncredited) Edda Dell'Orso singing her heart out as the wordless female vocalist on eight of the tracks. An erotic comedy from 1973, *Paolo il caldo* has several nice melodies, an orchestral arrangement which emphasizes strings and piano and Edda's gorgeous vocals. There isn't a dud selection here and while all the tracks are memorable, "Immagini" especially stands out for praise. The sound is wonderfully clear and spacious, another bonus. If you like Morricone's late 1960s/early 1970s period (I'm among the guilty), you'll love this score. **4**

Maciste l'eroe piu' grande del mondo • FRANCESCO DE MASI. CAM CSE 111. 20 tracks - 40:37 • Another rare CAM reissue, this time a 1963 peplum film known here as *Sins of Babylon* and one of the numerous Maciste (=Samson) films made in Italy in the 1960s on the successful coattails of Hercules. De Masi, who began scoring films in Italy in the mid-1950s, has never become as well known as some of his peers, but he scored films in many genres, including peplum, westerns, war and action films (his *Lone Wolf McQuade* score for the 1983 Chuck Norris actioner is a personal favorite). This Maciste score is an early effort and one needs the film's visuals in order to appreciate the music because it emphasizes the action and battle sequences over the lyrical, melodic and romantic aspects of the film. Most of the selections presented are strictly action pieces, heavy on brass and percussion, which don't always make for easy listening. There are a few heroic themes, some tender romantic compositions, and a nice finale which recaps all the themes in one track. There were very few Italian peplum films which saw a soundtrack release in the 1960s, obviously because of the emphasis on action scoring. Hopefully, other releases will follow which may present us with better musical examples from this underappreciated genre. The sound is okay, but not great. **2 1/2**

THE BEST OF 1993

The truth, the whole truth, and nothing but the truth by ANDY DURSIN

Critics have called 1993 the best year for movies since the '70s, so it should come as no surprise that there were plenty of good scores this past year as well. My personal "top five" are listed below—as usual, remember that this is strictly subjective! (And please, for the folks at home, no wagering!) In addition, our annual tradition of presenting categories that you *won't* be seeing at the Oscars follows the "best of '93" list:

THE TOP FIVE

1. Sommersby (Danny Elfman, Elektra): Haunting, rich and moving, Danny Elfman's elegant and supremely atmospheric score for the Richard Gere/Jodie Foster film *Sommersby* is a masterful example of how a film score can enhance a film and work just as well on its own. I've liked this score more and more each time I've listened to it—it's one of the few I've heard in a long while that gains so much through repeated listenings. *Sommersby* is somewhat along the dark lines of Elfman's earlier material, but contains a passionate soul that none of his previous work has ever manifested. Elfman has branched out, and it's unfortunate that right when he has matured the most as a composer, he wants to retire from film scoring. A shame, because *Sommersby* is both powerful and emotional, representing the best that film music has to offer.

2. Jurassic Park (John Williams, MCA): From start to finish, easily one of the most downright entertaining albums of the year. John Williams isn't covering any new musical terrain here, but still, what a ride! Strong thematic material (the Williams staple) is accompanied by a relentless, driving pace that recalls the raw intensity of *Jaws* and non-stop excitement of *Raiders*. There's never a dull moment (not even at some 70 minutes on the album), another terrific addition to the Spielberg-Williams collaboration, which produced yet another new entry to the list in '93...

3. Schindler's List (John Williams, MCA): Williams again, proving that he's as adept at scoring all-too-real tragedies as well as out-of-this-world fantasies. *Schindler's List* is subdued and poetic, featuring Itzhak Perlman's outstanding violin solos and the work of the Boston Symphony Orchestra. A magnificent soundtrack on every level.

4. Rudy (Jerry Goldsmith, Varèse Sarabande): As warm, poignant and uplifting as they get, Goldsmith's *Rudy* is a wonderful score for a wonderful film, based on the inspiring true story about a young man whose determination in the classroom and on the athletic field allowed him to play football for Notre Dame. Comparisons to the composer's *Hoosiers* (for the same producers) are inevitable, but *Rudy* holds up extremely well since this is more of a character piece than a college football film. (*Hoosiers* equally balanced characterization with high-school basketball action.) With a beautiful main theme and tender string writing, *Rudy* is one of Goldsmith's finest scores in several years.

5. Gettysburg (Randy Edelman, Milan): A triumphant score by Randy Edelman for the Ted Turner Civil War miniseries-turned-feature film, containing action-packed battle music and more somber, reflective moments. Edelman skillfully interpolates period pieces with his strong, powerful war themes, and is able to sustain momentum throughout the album's 57 minutes. The composer's finest effort to date.

Honorable Mentions: Thumbs-up votes for James Horner's emotional *Searching for Bobby*

Fischer (Big Screen), Trevor Jones' rousing *Cliffhanger* (Scotti Bros.), Joe Lo Duca's fun *Army of Darkness* (Varèse Sarabande), Jerry Goldsmith's *Matinee* (Varèse Sarabande), and Bruce Broughton's *Tombstone* (Intrada).

BEST UNRELEASED SCORES

Rookie of the Year (Bill Conti): Someone definitely missed an opportunity here—Conti's warm, upbeat score is the composer's finest since his Oscar-winning *The Right Stuff*, and it was for a movie that was one of the summer's biggest, albeit unexpected, hits. I can see some sort of "CD Club" release in the future for this one.

Grumpy Old Men (Alan Silvestri): We haven't heard a lot from Silvestri recently, either because the films he's scored haven't done too well (*Cop and a Half*, *Stop! Or My Mom Will Shoot*) or had soundtrack albums filled with rap songs (*Judgment Night*, *Super Mario Bros.*). *Grumpy Old Men*, though, is a different story, worthy of the composer's talents—a poignant effort along the lines of *Father of the Bride*, Silvestri's finest score in quite some time.

Fortress (Frederic Talgorn): Talgorn has started a habit of making something out of nothing—following his fine score for Empire Pictures' *Robotjox* (finally released by Prometheus last summer), Talgorn scored the lousy "mad [blank] from hell" (in this case, secretary) flick *The Temp* (see sleeper scores, below), and *Fortress*, a trashy but entertaining Christopher Lambert sci-fi B-movie. The score is melodic with full orchestral backing, so where's the album? The film was a big international success, so perhaps someone overseas will manage to release it.

One Score I Was Happy Didn't Get Released: Jerry Goldsmith's *The Vanishing*. A totally clichéd, predictable score that went right along the lines of George Sluzier's laughable remake of his original 1988 thriller. It seems everyone involved in the film didn't perform up to their usual standards, and that's putting it mildly.

Sleeper Scores: Two underrated gems: Bill Conti's jubilant *The Adventures of Huck Finn* (Varèse Sarabande), and Frederic Talgorn's *The Temp* (Varèse).

Best Compilation: *Bernard Herrmann Film Scores* (Milan), conducted by Elmer Bernstein, beautifully performed by the National Philharmonic Orchestra. A great sampling of the composer's finest works. Also, the *Star Wars Trilogy* 4CD box set (Fox) is a given for aficionados.

Strangest Compilation: *Music from the Films of François Truffaut* (Milan), which contains music (taken from admittedly questionable sources) from five different films, and still manages to run under 30 minutes.

Best Booklet Notes: Here's a shocker—something from the typically booklet-unfriendly Varèse Sarabande! *Alex North's 2001* features a well-documented, detailed 20-page booklet packed with photos and interviews, making it a terrific complement to a long-overdue package. (However, I could have done without the self-congratulatory track descriptions that arrogantly boast, "There is no doubt that 2001 would have been better if Kubrick had used North's music.")

Weirdest Packaging: James Newton Howard's *The Fugitive* (Elektra). Aside from the Harrison Ford cover shot, the rest of this CD's packaging consists of totally unrelated, bizarre abstract-art backgrounds. Did Dr. Richard Kimble hide out as an interior decorator at some point in the film? (Obviously, this subplot was

removed from the final cut prior to release.)

Best New Recording of Film Music: Franz Waxman's *The Bride of Frankenstein* (Silva Screen) and the Jerry Goldsmith conducted *Alex North's 2001* (Varèse Sarabande).

The Right Way to Score John Grisham: Dave Grusin's *The Firm* (GRP/MCA), a score performed entirely on piano that never succumbs to cliché... except for one *JFK* inspired track, but that's a given when you consider the genre.

The Wrong Way to Score John Grisham: James Horner's *The Pelican Brief* (Big Screen), a candidate for the "all-cliché" club. With *JFK* riffs, a little *Aliens* and *Sneakers* here and there, you'd think Horner used several different recipes from "The Movie Soundtrack Cook Book" in creating a mixed mess of a score. (The last 15 minutes, however, contain some nice moments.)

Worst Use of Synthesizers Award: Randy Edelman's *Gettysburg* (Milan). It's still one of 1993's best scores, but why are certain passages, performed by full orchestra, unnecessarily backed by inferior-sounding synthesizers?

"It Feels Like Root Canal" Award: Jerry Goldsmith's *Dennis the Menace* (Big Screen). This painfully redundant score is enough to drive anyone nuts—at 42 minutes on the album, and with no movie to watch it with... well, I'd rather not describe the feeling. [Andy later admitted to me that he has not, in fact, ever had a root canal, but remarked that if he had, it would have felt like this. -LK]

"Welcome Back to the '80s" Award: Bruce Broughton's *For Love or Money* (Big Screen), a highly enjoyable score that nevertheless feels like it was influenced by themes from *Lifestyles of the Rich & Famous*, and could have been written a decade ago.

"Shh, I Can't Hear the Score" Award: John Barry's *My Life* (Columbia), Basil Poledouris' *Hot Shots: Part Deux* (Varèse Sarabande), and Elliot Goldenthal's *Demolition Man* (Varèse Sarabande), three scores that were nearly inaudible in the films for which they were written.

"Shh, I Can't Hear the Movie" Award: To Hans Zimmer's score for the repulsive *True Romance*, which wouldn't have been so bad if the score was not so obnoxious.

Non-Cliché Award: To Elmer Bernstein's *The Good Son* (Fox) and Frederic Talgorn's *The Temp* (Varèse), two scores for films in the thriller genre that refused to fall into the typical "suspense music" trap of lame drones with bombastic brass and percussion. Instead, the composers opted to underscore the more emotional, character-driven aspects of their respective films. Two examples of how thriller scores *should* be handled.

Cliché Award: To any thriller scores besides the above two, including *Malice* (Goldsmith, previously known as *Basic Instinct*), *The Vanishing* (see above), *Sliver* (an all-clichéd score combined with all-clichéd rap), and anything by Graeme Revell for the genre.

Brevity Award: Basil Poledouris' *Robocop 3* (Varèse Sarabande), which, at under 30 minutes, seems like an appetizer before a full-course meal. Has anyone thought about charging less for a CD that runs under 30 minutes?

"The Most Bang for Your Buck" Award: Joe Lo Duca's *Army of Darkness* (Varèse Sarabande), with the "March of the Dead" by Danny Elfman. For sheer listening entertainment, this one has 50 minutes of rousing, over-the-top

orchestral excitement packed with all sorts of horror/fantasy/sci-fi themes. No other score was as much fun to listen to in 1993.

Worst New "High-Concept" Innovation: It's been around for a while, but the so-called "3-D" sonic texture achieved by B.A.S.E. processing has got to be the worst new trend in quite some time. Used by labels like Full Moon, GNP/

Crescendo and Silva Screen (on CDs like *Never Say Never Again* and *Supergirl*), B.A.S.E. over-inflates the bass and creates an often muddled mess of sound closely related to G.A.R.B.A.G.E.

Temp-track Plagiarism Awards: To Trevor Jones for *Cliffhanger* (*Spellbound* meets *Last of the Mohicans* meets *The Rocketeer*), Graeme Revell for *Body of Evidence* (a l'il *Basic In-*

stinct), James Newton Howard for *The Fugitive* (*Total Recall* in the "Helicopter Chase"), Dave Grusin for *The Firm* (*JFK* in the *JFK* track), Joe Lo Duca for a variety of *Cape Fear*, *Raiders*, *Year of the Comet*, and *Alien³* knock-offs in the nevertheless exciting *Army of Darkness*.

Andy Dursin is the proud owner of several video/movie guides (including *Bare Facts*).

THE 20 MOST ENJOYABLE CDs OF 1993

According to FORD A. THAXTON

Once again *Film Score Monthly* has asked me to compile a list of what I thought were the most enjoyable CDs I heard in 1993, both new scores and reissues. [A rather skewed representation of events, but close enough. -L.K.] This list (in alphabetical order) does not reflect what I thought were the best scores of last year, but instead what film music made for the most interesting listening apart from the films and TV programs for which they were written. If this list offends or upsets anyone, I have only one thing to say: [censored self-destructive colorful metaphor here -L.K.]

Army of Darkness (Joseph Lo Duca, Varèse Sarabande): A 20th century man finds himself in the 12th century battling demons and zombies to save a kingdom and return to his own time—that's the basic plot of *Army of Darkness*, the third installment in Sam Raimi's *Evil Dead* saga. Longtime collaborator Joseph Lo Duca has written a score that combines the sweep of a Miklós Rózsa biblical epic with the devilish humor of Bernard Herrmann. The Utah Symphony Orchestra (uncredited on the disc) is wonderfully conducted by orchestrator Tim Simonec. Also included is the one cut by Danny Elfman called "March of the Dead"—this is the only piece performed by the Seattle Symphony Orchestra and Choir which gets front cover credit.

Batman: Mask of the Phantasm (Shirley Walker, Reprise): Shirley Walker is best known for her work with Hans Zimmer and Danny Elfman; her first soundtrack album, *Memoirs of an Invisible Man*, was a first-rate effort. Her work on *Batman: The Animated Series* (as supervising composer) and on this special-turned-feature-film proves that she is a force to be taken seriously. The CD features the full forces of the Warner Bros. studio symphony and choir and is a dark and epic journey through the soul of the animated *Batman*, putting to shame Elfman's scores for both of the *Batman* live action films. We can only hope that Walker's work on *The Flash* TV series sees the light of day on CD at some point.

The Bride of Frankenstein (Franz Waxman, Silva Screen): This new recording of the classic 1935 score reminds one that Franz Waxman was one hell of a composer. This effort was written nearly 60 years ago (reused in all of the Buster Crabbe *Flash Gordon* serials) and has everything one could hope for—great themes, romantic interludes, and one of the greatest cues ever written, the 10 minute "Creation of the Female Monster." The re-recording is right on the mark.

Carlito's Way (Patrick Doyle, Varèse Sarabande): Actor turned film composer Patrick Doyle has been one of the brightest new voices on today's film scoring scene—his scores for *Henry V*, *Dead Again* and *Needful Things* all feature strong themes, high energy action passages, and a very human approach. *Carlito's Way* is another highpoint in his career; it features an all-string opening title cue that is nothing short of heartbreaking, and a 10 minute chase cue that will leave most people breathless.

Cinema Septet (Christopher Young, Intrada): This limited edition 2CD set contains seven previously unreleased scores by Christopher Young. Most of the set covers Young's work in TV, such as *Last Flight Out* (my favorite score on the disc) that's very much in the style of *Bat-21*. Other goodies include *Invaders from Mars*, *Trick or Treat*, and *American Harvest*, plus the beautiful themes of *Sparkle Road* (actually the lost score to the lost film *Jersey Girl*) and the nightmarish sounds of *Vietnam War Stores*. If you enjoyed *Hellraiser* or *The Fly II*, this is a disc for you.

Dragon: The Bruce Lee Story (Randy Edelman, MCA): This was one of last year's most underrated films, equal parts biography, epic adventure, and love story. The score is by far Randy Edelman's best work to date. I would suggest you pick it up soon due to the fact that MCA will no doubt delete it at warp speed.

Hyperspace: The Film Music of Don Davis

(Prometheus): This CD from Belgium's Prometheus label is what I call a "double-header." The first part features the score to a low-budget sci-fi comedy that to date has never been released; the music is a send-up of John Williams' *Star Wars* scores with a dash of *Lost in Space* thrown in. The orchestra isn't the greatest, but Davis' score more than makes up for it. The biggest surprise on this disc is an incredible 45 minute suite from Davis' scores for the late and lamented TV program *Beauty and the Beast*. The music is far darker and much more exciting than the popular Capitol album *Beauty and the Beast: Of Love and Hope*. Highlights are the 18 minute suite from the episode "To Reign in Hell" and the unused death scene music for the final Linda Hamilton episode. (The CD also features Lee Holdridge's main title.)

Jurassic Park (John Williams, MCA): Another exciting and powerful score from John Williams for a Spielberg film. It sounds like a cross between *E.T.*, *Jaws* and *Black Sunday*—what's not to love about it? Also, it's 70 minute long.

Lonesome Dove (Basil Poledouris, Cabin Fever): *Lonesome Dove* is one of the greatest moments in American television, a grand epic with outstanding production values, writing and acting. For a number of very dumb reasons it has taken over four years for the soundtrack to be released, but it's well worth the wait. The music moves from grand symphonic beauty to chamber-like passages with an ease that proves Basil Poledouris is one of the finest composers working in film and television today. Now if only we can get a CD of *Big Wednesday* and *Amerika*....

Tim Burton's The Nightmare Before Christmas (Danny Elfman, Disney): Whenever Danny Elfman and Tim Burton work together something wonderful happens. In this case they have come up with a darkly beautiful effort with great music, good lyrics, and wonderful vocal performances. Both the score and film will go down in history as a classic.

The Outer Limits, Vol. 1 (Dominic Frontiere, GNP/Crescendo): When I first met producer Neil Norman 16 years ago, the one project he vowed he would do was *The Outer Limits*. It took 16 years, but by god he did it. Anyone who has ever seen this TV program will remember the striking music of Dominic Frontiere; the disc includes the opening and closing title music (with narration) and music from three classic episodes, the best being "The Man Who Was Never Born," for a tale of two time-crossed lovers who sacrifice everything in order to save the world. If anyone out there thinks TV music is inferior to feature scores, play this CD. It's a first-rate effort that puts to shame many of today's film and TV scores.

Ren & Stimpy: You Eediot! (Various, Sony): I love this cartoon series. The CD not only features music and songs from the series, but Billy West doing the voices of the title characters. A very funny and enjoyable release. "Happy, Happy, Joy, Joy!"

Robotjox (Frederic Talgorn, Prometheus): I first saw *Robotjox* in early 1989 and fell in love with the score—it reminds me of John Williams on a really good day. Frederic Talgorn is one of Hollywood's best kept secrets, a composer who writes in a truly symphonic style. This CD only runs about 40 minutes, but it's some of the best film music to come down the pike in a long time.

Schindler's List (John Williams, MCA): Words cannot begin to describe the power and emotion of this score. It's performed by the Los Angeles Studio Symphony Orchestra, the Boston Symphony Orchestra with violinist Itzhak Perlman, several choirs from Europe and none other than composer John Williams doing an uncredited piano solo on one track. If this doesn't win the Oscar the Academy members will prove they are not only deaf but dumb as well.

Star Trek: Deep Space Nine (Dennis McCarthy, GNP/Crescendo): After being the main composer for *Star Trek: The Next Generation* for seven years (and getting loads of crap from fans and producers alike), Dennis McCarthy got a chance to show-off on the opening episode of this successful (and superior) *Trek* spin-off. The album features the score to the pilot movie, covering everything from the epic battle with the Borg at Wolf 359 to the painful memories of a lost love with equal ease and on a TV show budget. The performance is first-rate and the music works well apart from the show. This disc also includes the single version of both the pilot's title theme and love theme.

Alex North's 2001 (cond. Jerry Goldsmith, Varèse Sarabande): Ever since Alex North's score for this sci-fi classic was thrown out it has been a holy grail of film music. Only a few people had heard the original recording, but now after 26 years we all have a spectacular new recording of it. Was it worth the wait? Yes! The disc plays like Alex North's Greatest Hits, with portions of it either reused in later scores like *Dragonslayer* or taken from earlier ones like the TV program *Africa*. However, it features a grand effort from one of the greatest musicians ever to compose for the silver screen, Alex North. The National Philharmonic under Jerry Goldsmith's baton breathes life into a score almost lost forever—let's hear it for Varèse Sarabande!

Untamed Heart (Cliff Eidelman, Varèse Sarabande): For this little seen film, Cliff Eidelman composed a tender and delicate effort for a small orchestra (and choir in the unused opening and closing credit music) that gives this film a heart and soul, and proves he is one talented guy. It's short (only 27 minutes), but it's a great 27 minutes.

Vampire Circus (Various, Silva Screen): Up front I'll say this is a CD that I produced for Silva Screen of music from 14 films and TV shows dealing with the living dead, ranging from the Cliff Eidelman's brooding, electronic music for *To Die For* to Robert Cobert's lush score for the 1974 *Dracula*. A great booklet with notes by David Hirsch; one of the few discs I've done that I'm happy with all around.

Warlock 2: The Armageddon (Mark McKenzie, Intrada): Another film dog from director Tony Hickox (please stop him before he directs again), this sweeping symphonic score (with choir) by Mark McKenzie was its only bright spot. (Incidentally, McKenzie is a composer who doesn't like horror movies at all!) The CD covers most of the score highlights and makes the movie watchable. One hopes that Mr. McKenzie gets some better films in the future.

Yor: The Hunter from the Future (John Scott, Label 'X'): Make no mistake—*Yor* the film is a piece of crap, and what would have been its only good point, John Scott's rousing score, was largely discarded in favor of disco music from hell. However, John Steven Lasher's Label 'X' (sometimes called Double Cross Records) has released an expanded edition of Scott's score, with a half hour suite of the unused music. The Rome Symphony Orchestra didn't play it very well back in '83, but it's more fun than a dozen or so scores I can name for the genre. Just one question—why isn't John Scott working more than he does?

There are a number of discs that I haven't mentioned, such as the *Star Wars* Trilogy box set and other Fox releases. This is because in the case of *Star Wars*, I sequenced the box and it speaks for itself, and the other Fox titles are all so good they don't need me to point out that fact. Let's hope that in 1994 we have as many enjoyable CDs as we did in 1993!

Ford A. Thaxton is a producer for Silva Screen and has hosted the radio program "Soundtrack Cinema" (on KING 98.1 FM, Seattle, Washington, 9-10PM Saturdays) for many years. This article translated from the *Huttese* by Lukas Kendall.

THE READERS SPEAK: FSM POLL 1993

Compiled by ANDY DURSIN, CBS/Newsweek

An exciting year for film scores, and for those who thought there weren't a plethora of fine scores in 1993, think again. This year's FSM Best of the Year poll was our most successful yet, thanks to a ton of submissions from readers who took time out to give their thoughts on the past year's soundtracks. So, without further ado, here are the readers' best of 1993:

Best Score: *Jurassic Park* and *Schindler's List*. As usual, the Best Scores of '93 were tabulated using a point system—4 points were awarded to each 1st place score, 3 points for 2nd place, 2 points for 3rd, and 1 point each for 4th and 5th place scores. Surprisingly, some 50 different scores were mentioned on readers' lists! The top ten vote getters are listed below:

1. <i>Jurassic Park</i> (tie)	John Williams, MCA	49 pts
2. <i>Schindler's List</i>	John Williams, MCA	
3. <i>Rudy</i>	Jerry Goldsmith, Varèse	41 pts
4. <i>The Age of Innocence</i>	Elmer Bernstein, Epic	16 pts
5. <i>The Man Without a Face</i>	James Horner, Philips	15 pts
6. <i>Tombstone</i>	Bruce Broughton, Intrada	13 pts
7. <i>Sommersby</i>	Danny Elfman, Elektra	12 pts
8. <i>Gettysburg</i>	Randy Edelman, Milan	11 pts
9. <i>The Piano</i>	Michael Nyman, Virgin	10 pts
10. <i>Batman: Mask of the Phantasm</i>	Shirley Walker, Reprise	9 pts
11. <i>Needful Things</i> (tie)	Patrick Doyle, Varèse	7 pts
12. <i>The Three Musketeers</i>	Michael Kamen, Hollywood	

Oscar Nominations: The Academy Award nominations were released in early February, and all five nominees were predicted to some extent by readers—27 thought *Schindler's List* would grab a nomination, while only 1 thought *The Firm* would cop an Oscar nod. However, the majority of FSM readers correctly picked 2 of the 5 eventual Oscar nominees. The most nominations went to: 1. *Schindler's List*, 2. *The Piano*, 3. *The Nightmare Before Christmas*, 4. *The Age of Innocence*, 5. *Jurassic Park*.

Best Composer: John Williams. Always a subjective topic, but John Williams came out well ahead of the pack this year. Jerry Goldsmith came in second, despite a mediocre year for the composer (remember folks—it's *quality*, not *quantity*!). James Horner came in third, with Patrick Doyle and Elmer Bernstein rounding out the top five.

Best Label: Fox Film Scores. Fox was the big winner this year, with Varèse Sarabande just slightly behind, and those two labels well ahead of the rest of the pack. Intrada, MCA and Silva Screen rounded out the list.

Best Reissue: *Star Wars Trilogy*. Fox's *Star Wars Trilogy* 4CD box set was the overwhelming winner in the reissue category. Second were GNP/Crescendo's *Outland/Capricorn One* and Silva Screen's extended *Supergirl*. Numerous other reissues were listed (Intrada's *Poltergeist II*, Cloud Nine's *Mysterious Island*), just going to show how many fine reissues there were to choose from in 1993.

Best Unreleased Score: A wide range of unreleased scores were listed this year. The most frequently mentioned were Jerry Goldsmith's *The Vanishing* (but did you actually hear it?) and John Debney's score for the Disney film *Hocus Pocus* (released as a private promo pressing only). Also most frequently mentioned: Bill Conti's *Rookie of the Year*, James Newton Howard's *Falling Down* and Alan Silvestri's *Super Mario Bros.*

Best Compilation: Bernard Herrmann Film Scores. Milan's *Bernard Herrmann Film Scores*, conducted by Elmer Bernstein, was the winner in the Best Compilation category, with *Bernstein by Bernstein* (Denon) and the SPFM *Tribute to Jerry Goldsmith* disc close behind in second place. Rounding out the list were Silva Screen's *The Symphonic Fellini/Rota: La Dolce Vita* and edel's *Best of Science Fiction* 2CD set.

Worst Score: Point of No Return. Hans Zimmer was the "winning" composer in this category, with several votes for *Point of No Return*

(Milan). Also most mentioned for the bottom of '93: Mark Isham's *Fire in the Sky* (Varèse), two Graeme Revell scores (*Hard Target*, on Varèse, and the unreleased *Ghost in the Machine*), the Oscar-nominated *The Remains of the Day* by Richard Robbins (Columbia) and also Dave Grusin's Oscar-nominated *The Firm* (GRP/MCA). I guess it shows that we all have different tastes (if you didn't know that by now).

Winner of the Category That Didn't Exist: Alex North's 2001. Nearly every list mentioned one way or another that *Alex North's 2001* deserved some recognition. While the score didn't fit into any specific category (since it was never released before, it didn't count as a reissue), many puzzled readers nevertheless mentioned it as either one of 1993's best releases or, in some cases, as a major disappointment. Whatever the case, I think we can all be thankful that the score finally saw the light of day after so many years. [We screwed up—there should have been a category for first CD issues of unreleased scores like this and the Fox titles such as *The Day the Earth Stood Still*. -LK]

Trends, etc. in 1993: Most readers echoed the same sentiments—too many scores, not enough money! As William J. Finn of Beech Grove, Indiana said, "Although many [1993 releases] were reissues of earlier scores or re-recordings, still it kept me nearly penniless most of the time—my wife and kids need shoes!"... Helmut M. Reichenbach of Dusseldorf, Germany commented with some dismay that "Jerry Goldsmith has been mired in the banal rut of undeserving rubbish like *Dennis the Menace* and other tiresome exercises in frivolity. I had hoped that *Tombstone* might provide him with the chance to compose something with more balls, but his resignation from the project is the biggest disappointment of '93"... Tom Murphy of Bayonne, New Jersey noted that "The one trend I see is the wonderful fact that the most interesting composers are getting interesting projects. It was a few short years ago that Goldsmith was scoring *Leviathan* and Elmer Bernstein was the king of [Landis and Reitman] comedy... now both composers and others are getting [superior] projects." Tom also hopes that "Christopher Young breaks out of the horror mold" in 1994—"He did a marvelous job on *Jennifer 8*—hopefully that showed Hollywood what this man is capable of"... Larry Blamire noted that "a trend I don't particularly care for is the frequently inappropriate use of massive swelling romantic music in places it plainly doesn't belong. *Gettysburg* seemed to do this, despite being one of my favorite scores of the year... The biggest offender by far, though, was *The Pelican Brief*. The music swelled at the parting of Julia and Denzel like they were Cathy and Heathcliff—completely, jarringly inappropriate for this political thriller. Perhaps it's a '90s trend—the *Gone with the Wind* syndrome. Whatever—it sounds phoney/baloney"... Lucy Shapiro of Santa Cruz, California mentioned, "It was nice to see Basil Poledouris make an artistic contribution to the cause of environmentalism with his rapturous score for *Free Willy*." Maybe Lucy didn't think it was such a good year after all... Bryan J. Erdy from Orient, Ohio echoed my sentiments on short soundtracks, particularly those under-30 minute jobs from Varèse that we get charged full-price for: "If Varèse saves so much money by releasing 30 minute scores, then why don't the customers benefit from those savings as well?" Amen, Bryan... Brian McVickar picked up on some song-album trends in '93: "Even though there were a multitude of soundtracks released this year, an inordinate amount were song compilations when they didn't have to be: *Super Mario Bros.* (Silvestri), *The Coneheads* (D. Newman), *Judgment Night* (Silvestri), *So I Married an Axe Murderer* (Broughton) and others... Also, I noticed that Silvestri has not had a soundtrack released in a while, even though he scored a number of films last year"... Finally, Todd Davis of Winston-Salem, North Carolina noted that edel America won the prize for worst label of the year: "The worst synth dreck releases I've ever heard. edel must have dumped quality overboard when it crossed the Atlantic." Have a great '94 everyone!

LUKAS GOES ON ABOUT STUFF

No "big bone to pick" this year, but I figured I'd write something anyway. Don't worry—after looking at the past three pages, I won't grump out and say everything stinks. The truth is, there's a ton of great film music out there, and 1993 was a banner year in getting the good old stuff out on CD. Some of the new stuff wasn't that bad, either, but before people accuse me of hating current film music, there's one point that needs to be made: Is it really fair to weigh the output of a single year, 1993, against that of the previous history of film music, all six decades of it? Naturally, the majority of great scores were written in the past, which is why I take it for granted that most of today's stuff will be lame by comparison. That there were new scores done in 1993 I enjoyed hearing—*Demolition Man*, *Jurassic Park*, *The Good Son*, etc.—is icing on the cake.

There is cause for concern, however, in the homogenization of today's scores, not as much from a musical

point of view but from a conceptual one. The job of a composer today usually is not to find a new way to approach a film, but to interpret the wishes of the powers-that-be (usually via temp tracks) and not get fired, often in a ridiculously short period of time. That doesn't lend itself to innovation. There's also a triumph of style over substance, with composers forced to pigeon-hole themselves in order to find a niche, and those who could so well match style with substance in the past are finding themselves co-opted by the new ways of doing things or repeating themselves. The real "future talents," meanwhile, are either not working or stuck in television. Somewhere along the line, the generational baton was passed to the wrong people.

Also, while things picked up in the latter half of 1993, films themselves continue to be bleak. Here, in true Kraftian fashion, is a list I came up with to explain why so much film music today is good, but not great:

Film Genres and Why Their Scores Often Suck

Sci-fi/Fantasy: This has traditionally been one of the genres with the greatest scores—big and orchestral since *Star Wars*, usually innovative and interesting, with composers allowed to stretch their imaginations. Alas, there aren't that many made today. Ones that are usually fit into a pre-packaged mega-budget style with the lousier qualities of other genres pasted on. *Jurassic Park* and *Batman Returns* are solid scores, for example, but can they be considered groundbreaking?

Horror: This is also a genre that by tradition has yielded some good music, but cheap scare 'em tricks and claustrophobic nothingness usually dominate. Plus, most horror films tend to be of the low-budget, direct-to-video variety where the job of the (often-starving-and-working-out-of-a-garage) composer sure isn't to make good listening music.

Comedy: Wacky synths and pop elements are usually all that's needed to score the brainless, recycled gags of these films. The better scores occasionally make pleasant listening, but don't expect much substance. Elmer Bernstein did some good spoof scores in the '80s, a tradition continued by Ira Newborn in the *Naked Gun* films, but while these can be more thematic and listenable than usual, they're still knock-offs (albeit funny ones in the movie) of straight originals.

Kiddle Movies: Similar to comedies. The strong orchestral score will occasionally come from a Basil Poledouris (*Free Willy*) or Bruce Broughton (*Home-ward Bound*), but the nature of the beast is a firm one-dimensionality. Same goes for animation (i.e. anything by Horner) although Shirley Walker's *Batman: Mask of the Phantasm* was refreshingly dark.

Action: Who needs music? The sound effects of the carnage usually crush scores for these films, whether orchestral (*Hot Shots: Part Deux*, *Demolition Man*, *Cliffhanger*) or electronic/contemporary (most every-

thing else, the urban thriller cop stuff). Again, temp-tracking takes its toll with scores like *Cliffhanger* being large-scale but shallow pastiches of past works. Some good scores result, but they aren't factors in the movie.

Western: Another historically excellent genre. The problem today, however, is doing something that evokes the genre but isn't merely a pastiche of it. Still, some interesting variations on a theme often occur—Bruce Broughton's *Tombstone* was good, and I'm looking forward to Randy Newman's *Maverick*.

Thriller: This is without a doubt the single worst genre for film music, with lame drones, cheap shock tricks (electronic and orchestral), and endless Basic Instinctisms coming from composers capable of so much better. The anomalies, like *The Temp* and *The Good Son* (see Andy's article), are great on CD, but don't have much bearing on the movie. As Butt-head said, "You can't polish a turd, Beavis."

Drama (big Hollywood spectacle): This is not a

totally unfriendly genre, but the overwhelming tendency of studios and filmmakers to treat audiences like idiots frequently leads to overwrought good-thing-happened and bad-thing-happened blandness ripe for 10 second stings from Bill Conti's baton at the Oscars. James Horner specializes in the kind of "sunny nothingness," to appropriate a term from one of Royal S. Brown's *Fanfare* columns, that is so in-demand. A lot great film music still happens here (i.e. *Schindler's List*) but overall it can be as ruined as any other genre.

Drama (art/foreign film): The great wild-card—the small movies, typically from overseas, with non-traditional approaches to music. Unfortunately, that usually means little or no music and small ensembles. The innovation and variety of these scores puts Hollywood to shame, but it's a crap-shoot at best.

Obviously, this list is a gross oversimplification, but it should be a sign of how far we still have to go. Thankfully, the composers themselves are as good as ever, it's just the biz that stinks. Down with temp-tracks!

MAIL BAG

by THE PROLES

We get letters! Following is the latest barrage of reader responses, mostly lists of "top ten desert island CDs." If you're interested in sending in your list of top ten soundtrack CDs you'd want on a desert island (or on Martha's Vineyard in the winter), do so soon—we're going to put a lid on it after next issue. There has also been a flood of letters rebutting Richard Kraft's points about short vs. long CDs of late last year. These, too, are going to end after next issue, so if you have a point to make—hopefully a new or dissenting one—please send it in soon. When sending in letters (see address, p. 3), please be concise and indicate that you mean your letter for "Mail Bag" publication. Thanks! -LK

THE SOUNDTRACK LAGOON

THE STORY OF A BOY,
A DISCMAN, AND
NATURAL LOVE



MUSIC BY BASIL POLEDOURIS

...Responding to Glenn Baker's desert island soundtracks letter, I decided to limit myself to: 1) CDs only (since it is a desert island, there would be no electricity for anything but my portable CD player), 2) soundtrack albums (as opposed to film scores).

1. *Under Fire*: Surely Goldsmith's masterpiece, and it only gets better every time you hear it. The original recording was audiophile quality, and the Japanese CD only enhances.

2. *Agnes of God*: If anyone else has written more eloquently for strings than Delerue, then I've yet to hear it.

3. *Hook*: Uneven, yes, but the good parts are just about the most sublime that Williams ever penned. He understood

the story better than Spielberg!

4. *Citizen Kane: Classic Film Scores of Bernard Herrmann*: The most passionate performance of Herrmann's classics, by one of the greatest proponents of film music, Charles Gerhardt.

5. *El Cid*: Even with Sony's remastering, the sound leaves much to be desired, but it still remains my favorite Rózsa soundtrack. A wonderful combination of musical research and poetic fire.

6. *The Field*: Austere to the max, but Bernstein's theremin never sounded better, nor his themes fresher. At 71, this man is still writing music that sounds as young as what he wrote 40 years ago.

7. *The Film Music of Franz Waxman*: RCA's compilation includes *My Geisha*, *Sayonara*, *Spirit of St. Louis*, *Hemingway's Adventures of a Young Man* and *Peyton Place*. It just doesn't come any better than this; hard to believe Waxman wrote them all within a 10 year period.

8. *Music of Lee Holdridge*: This Varèse CD includes *The Great Whales* and *East of Eden*, a "classic film scores" recording demonstrating that all of the classics are not necessarily from the past. Plug: All that's left is for Varèse to issue the complete *Beastmaster* on CD.

9. *John Scott Conducts His Favorite Film Scores*: Another great album to cheat with, as it keeps me from having to choose between *Antony and Cleopatra* and *The Shooting Party*.

10. *Cliffhanger*: Just kidding, Lukas.

10. *Exodus*: The CD doesn't sound as hot as the original "dynagroove" recording, but it was the soundtrack which I bought at age 14 that changed my listening habits. And it is still one that I can't live without.

This was really difficult. Truthfully, I couldn't just live with 10 film music albums. Having just moved from a house into an apartment while my new home is being built, I have had to put a good portion of my collection in temporary storage. It forced some agonizing decisions, as well as countless trips to the storage rental bin.

William Finn
4172 Malden Lane #C
Beech Grove IN 46107

...10. *The Missouri Breaks*, John Williams: Terrible film, but soundtrack is unique and stands on its own. 9. *Alex North Film Music*: One of my firsts and favorites. 8. *Frances*, John Barry: It's hard to pick my favorite Barry score, but I think this would be right up there with... 7. *Mary, Queen of Scots*, John Barry: Incredibly beautiful, evocative

music, and not available on CD, shame! 6. *Summer and Smoke*, Elmer Bernstein: Haunting. Not available on CD. 5. *Agnes of God*, tie with *Our Mother's House*: two by Georges Delerue. 4. *The Ghost and Mrs. Muir* by Bernard Herrmann, tie with *Marco Polo* (TV movie) by Ennio Morricone. 3. *The Piano*, Michael Nyman: It came out of nowhere this year to challenge my longtime favorite *To Kill a Mockingbird*. 2. *Chinatown* and *A Patch of Blue*, Jerry Goldsmith. I couldn't decide! Sorry. 1. The aforementioned *To Kill a Mockingbird*, Elmer Bernstein: Everything to everybody, the champ, 'nuff said.

Ray Hewitt
Los Angeles, CA

...Erich Wolfgang Korngold: *Kings Row*, *The Adventures of Robin Hood*, *The Private Lives of Elizabeth and Essex*. John Williams: *The Empire Strikes Back*, *Raiders of the Lost Ark*. Jerry Goldsmith: *Star Trek: The Motion Picture*. Bernard Herrmann: *Ghost & Mrs. Muir*. Miklós Rózsa: *Ben-Hur*, *The Thief of Bagdad*. Randy Edelman: *Gettysburg*.

If you asked for the 10 "best" film scores, you might get a little different answer. Also, I hope I never have to go to the "desert island" with only these recordings, I omitted way too many that I would not want to be without.

(P.S. My 2¢ on CD length: Longer is better [if at all possible] and I choose what to program.)

Steve Miller
PO Box 904
Blanchard LA 71009

...My ten desert island soundtracks, not all of which are available on CD:

1. *Raintree County*: Probably the Great American Film Score. Too bad John Green, director of music at MGM at the time, was more interested in conducting than composing.

2. *The Magnificent Ambersons*: It's tragic that Herrmann's unique collaboration with Orson Welles, his achingly nostalgic score, and the film itself were all savaged by RKO.

3. *Chinatown*: Jerry Goldsmith's greatest score: an unforgettable theme, complex clustered dissonance, and brilliant orchestral color fuse in a bittersweet evocation of LA as you wish it still was.

4. *Stagecoach*: Lesser-known Goldsmith, but one of the most original, emotional, and stirring western scores ever.

5. *The Sound and the Fury*: Alex North's blend of lyricism and sultry jazz evoke Faulkner ineffably better than the film itself.

6. *Far from the Madding Crowd*: Richard Rodney Bennett helped reestablish orchestral scoring in the '60s with this subtle, pantheistic score.

7. *Barbarella*: Charles Fox's melodic pop/rock/orchestral score sounds the way the film *should* have looked. It's a highpoint of soundtrack psychedelia and an imaginative concept album.

8. *Candy*: Dave Grusin (with a little help from the Byrds) produced the ultimate rock soundtrack trip for a film that has virtually (and mercifully) vanished.

9. *Summer and Smoke*: Elmer Bernstein's score ranks with North's *Streetcar Named Desire* as a supreme musical evocation of a Tennessee Williams play.

10. *Pinocchio*: The great classic Disney score, and the most well-known work of the underrated Leigh Harline.

By the way, I believe the Desert Island Disc format originated as a radio show on the BBC, at least that's what I've heard on regional PBS stations which do the same type of thing.

Ross Care
Lancaster, Pennsylvania

...My desert island top 10 in alphabetical order: [a little more than 10, huh? -LK]

1. *Conan the Barbarian*: The best score ever? I'll take *Flesh + Blood* as its companion, and maybe *The Blue Lagoon*, perhaps it will help me to meet Brooke Shields on the island. (Note to Bob Townson: please release its sequel, as I'd prefer to meet Milla Jovovich.) 2. *Dances with Wolves*: Who can resist such beautiful melodies? 3. *Dying Young*: So gorgeous and catchy. I will take *Flatliners* when the time comes! 4. *The Ghost and Mrs. Muir*: Nothing more haunting has ever been written. 5. *Glory*: My favorite Horner score with *Aliens*; both are masterpieces and prove Horner a great composer, even today. 6. *The Last of the Mohicans*: Highly romantic and very unusual. 7. *Legend & Total Recall & Basic Instinct*: From magic to fury to sensuality. 8. *North and South*: Better than *Gone with the Wind*! 9. *Predator & Young Guns 2*: Rousing action with blood and guts! What? No CDs? 10. *The Star Wars Trilogy & The Fury*: For the unforgettable Force theme, and the latter's power and grace.

Alternate 10 to punish me for having taken more than 10 CDs: *Robocop 2*. To feed the fish. Poor fish. Or to play it when the cannibals appear to terrify them. I hope no fans of the score, hearing it, will sail to my island. I prefer to be eaten.

Cédric Delelee
Noyen, France

...As a collector of movie soundtracks since 1959, I wanted to mention the 10 I'd want with me on a desert island. Miklós Rózsa's stirring: 1. *Ben-Hur*, 2. *Young Bess*, 3. *El Cid*. Maurice Jarre's beautifully melodious: 4. *Dr. Zhivago*, 5. *Is Paris Burning?* Patrick Doyle's heartfelt: 6. *Henry V*. Jerry Goldsmith's powerful: 7. *Lionheart*, 8. *Patton*. John Barry's epic: 9. *Dances with Wolves*. James Horner's sentimental: 10. *Glory*.

James A. Nichols
1 Lohman Place
Dumont, New Jersey 07628

...1. *It's a Mad, Mad, Mad, Mad World*, Ernest Gold. 2. *The Wind and the Lion*, Jerry Goldsmith. 3. *The Quiet Man*, Victor Young. 4. *The Professionals*, Maurice Jarre. 5. *Kings Row*, Erich Wolfgang Korngold. 6. *The Sundowners*, Dimitri Tiomkin. 7. *The Russians Are Coming...*, Johnny Mandel. 8. *Once Upon a Time in the West*, Ennio Morricone. 9. *The Empire Strikes Back*, John Williams. 10. *Glory*, James Horner.

Tom Linehan
Cambridge, Massachusetts

...All of these scores tell a great story:

1. *Jaws*, John Williams (MCA): Daring simplicity, ever-expanding thematic development. 2. *The Best Years of Our Lives*, Hugo Friedhofer (Preamble): Compact, subliminal, convincing. 3. *The Omen*, Jerry Goldsmith (Varèse Sarabande): The restless Goldsmith gifts on concise display. 4. *Psycho*, Bernard Herrmann (Unicorn): Masterpiece of audacity. 5. *Empire of the Sun*, John Williams (WB.): Film music's great elegy. 6. *Witness*, Maurice Jarre (Varèse): Electronics as mystical backdrop. 7. *Dances with Wolves*, John Barry (Epic): Joseph Campbell as tone poem. 8. *Masada*, Jerry Goldsmith (Varèse Sarabande): Television's finest score. 9. *The Day the Earth Stood Still*, Bernard Herrmann (Fox): Truly eerie innovation. 10. *Maurice*, Richard Robbins (RCA): Quintessential art-house meditation.

Stephen Taylor
Mt. Prospect, Illinois

...Without getting into all the reasons why, I would take a full version of a soundtrack any day for three main reasons: 1) Use the program feature on the CD player to take out unwanted tracks. 2) If necessary, make a tape of the tracks you like. 3) And lastly, I would rather have the decision of what tracks I should listen to rather than someone else. It's too bad that most of these reasons will be shot down by the fact that longer CDs cost a good deal of money to produce.

I would also like to throw in my two cents for the "desert island" idea. Please note that John Williams' *Monsignor* would most likely be on my list if it existed on CD (hint, hint).

10. *Toys*, Hans Zimmer: It would be even nicer if it had more music by Zimmer, but the songs aren't bad (unlike most). 9. *Star Trek II*, James Horner: Horner's best score (arguably with *Krull*, but I won't go into that). 8. *Star Wars* (from the anthology set), John Williams: I would need something to quote the movie along with. 7. *Suites & Themes*, Jerry Goldsmith: An awesome compilation of his works. 6. *Raiders of the Lost Ark*, John Williams: Truck chase, enough said. 5. *Back to the Future III*, Alan Silvestri. 4. *Lionheart Vol. I*, Jerry Goldsmith: Brilliant score. 3. *Empire Strikes Back* (from the anthology set), John Williams: Do I need a reason? 2. *Under Fire*, Jerry Goldsmith: My

favorite score by Goldsmith (I know I will get a response out of that one). 1. As someone suggested to me, I would bring the Polydor *Empire Strikes Back* CD to throw into the sea with a message for help in hopes of being rescued (and getting back the rest of my CDs).

Guy Gordon
Hoffman Estates, Illinois

...10. *Dead Again*: Patrick Doyle's best. 9. *The Final Conflict*: My favorite Goldsmith. 8. *Dave*: This really clicked with me. 7. *Capricorn One*: Just to have the main title is enough. 6. *Of Mice & Men*: Always brings me to tears. 5. *Star Trek III*: Fuller and richer than *II*. 4. *Music of Lee Holdridge*: Out-of-print Varèse CD. 3. *Son of the Morning Star*: Powerhouse stuff! 2. *Enemy Mine*: My favorite Jarre score. 1. *Krull* (long version): My all-time favorite score.

Todd E. Smith
Alpha, New Jersey

...It was great to discover issue #39 at Tower—I didn't realize there was all this interest! To quickly get this out of the way—here, in no particular order, are the ten scores I'd take with me:

10. 1900, Morricone. 9. *Ben-Hur*, Rózsa. 8. *Where Eagles Dare*, Goodwin. 7. *Flesh + Blood*, Poledouris. 6. *Outer Limits*, Frontiere. 5. *Fall of the Roman Empire*, Tiomkin. 4. *To Kill a Mockingbird*, Bernstein. 3. *The Wild Bunch*, Fielding. 3. *Mysterious Island*, Herrmann (unless *Garden of Evil* was made available by a certain label). 1. *Moby Dick*, Sainton.

I guess we'll see incredible variety in these lists. I don't know if my choices are considered "bombastic" or not (a word I'm seeing a lot in FSM), since bombast implies... pretentious... verbose grandiosity... inflation of style—in my mind, none of these great scores can apply. I listen to soundtracks when I'm writing and these are quite simply the most inspiration for a variety of moods.

Which brings me to an interesting point in your chat with Richard Kraft and Nick Redman. It never really occurred to me that one should see a film to appreciate the score—that, as Mr. Kraft stated—most of them don't hold up. I picked up *Son of the Morning Star* based on your brief reference in the chat, and found a very moving, well-written piece of music—Craig Safan's pulsing strings inspired by Vaughan-Williams' *Tallis Fantasia*. How many who have this CD saw the miniseries or remember the music? How many needed to evoke that particular show? Or actually watch *Robotjox* to appreciate Talmor's great score? Some, perhaps. Then, I suppose, true collectors buy it to have it, as well as listen to it. As a playwright, screenwriter, and sometime illustrator, I find myself collecting only to a point. It must be music that moves me, inspires me, or sets a particular mood or I don't keep it. I find good movie scores have a wonderful pictorial quality that can spark the imagination, where most classical music, by its nature, doesn't. I tend to shy away from electronic scores—a limited palette conjuring limited images. But the fact is there's a lot of great film music out there—past and present—and in my work, I'd feel lost without it. I think it would be very interesting to hear other soundtrack enthusiasts' motivations.

In the long/short CD debate I prefer longer. Tastes are so varied, it's nice to give the listener the opportunity to do the editing. In FSM #40 you mentioned Richard Kraft liking the "loading up the truck" music in *Close Encounters* and

that struck a chord. I remember being disappointed that there wasn't more of that on the LP. It's kin to Williams' great "building the cage" music in *Jaws*, as well as related cuts in *Hook* and *Jurassic Park*. These descend from a proud line of Tiomkin "guys busy doing things now" music in *Guns of Navarone*, *36 Hours*, and many others. Great stuff.

In closing, good tip on *Thunder on the Border Line*. I was shocked by the '60s sound of it at first, but boy is it infectious—lots of fast hooks. Keep up the great work.

Larry Blamire
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Belmont MA 02178

...I take it very personally when some chuckle-brained producer butchers a 90 minute classic score into some 20 minute abomination. Compounding this snotty demonstration of impertinence is the very real fact that most of these yahoos simply don't know the music in the first place. (Good case in point: Neely Plumb's so-called soundtrack of Goldsmith's *In Harm's Way*.)

The last thing the film music community needs is witless mutilations of scores. We have enough of that from the studios, thank you very much.

If you're a producer, fill up a compact disc with film music, not bits and pieces, while you walk off with a DAT of the master tapes and dole it out to your buddies. And if, as a film music collector, you want 30 minute suites, then program the CD yourself. Don't ask the rest of us to conform to your—and I use the term advisedly—tastes.

Martin Wilson
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...Denon committed a major boner with its *Europe Goes to Hollywood* release which I'm surprised your reviewer didn't mention. No, not their spelling of "Citizen Kane," disgraceful as that was. I'm referring to the fairly thorny conceptual flaw that *Bernard Herrmann wasn't European*! Benny was born and raised in New York. Perhaps Denon thinks Second Avenue is a European principality, or that anyone with such a foreign-sounding name couldn't possibly be a born-and-bred American. In any case, Denon's ignorance was enough reason for me to place the CD back in the bin. (Sure, it's the music that counts, but some errors are just too much to countenance. Somebody needs to slap Denon around for this!) Of course, the silver lining surrounding Denon's dark cloud of stupidity is that Recordman now has one more collectible oddity in his future.

Ted Naron
Chicago, Illinois

...I love Miklós Rózsa's music and consider his scores for *Ben-Hur* and *El Cid* not only his finest and most beautiful works, but probably the greatest film scores ever written. I wish new and expanded digital recordings would be made of these two great film scores. I believe they deserve more attention.

Manny Agah
18245 N 16th Place
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...In response to Kevin Deany's letter in FSM #36/37, here are some more examples of music reuse by composers:

Alfred Newman reused music (at least one theme) from *These Three* (1936) in *Razor's Edge* as main title music. One theme from *Beloved Enemy* (1937) became one of the major themes in *How Green Was My Valley* (1941). He reused

one theme from *Stella Dallas* (1937) in *Remember the Day* (1941), which was used again for *In the Meantime Darling* (1943) by Cyril Mockridge. Several themes got reused from *Hunchback of Notre Dame* (1940); besides "Hallelujah," one cue was reused in *A Certain Smile* (1958) and another in *The Robe* (1953), "Rescue of Demetrius." Music from *My Friend Flicka* (1943) and *Thunderhead, Son of Flicka* (1944), by Newman and Mockridge, were reused in *April Love* (1957). One cue from *How the West Was Won* (1962) was in *Airport* (1970). (Correction on a date: 1937 for both *Hurricane* and *Prisoner of Zenda*.)

Lionel Newman and Cyril Mockridge in *Where the Sidewalk Ends* (1950) used Newman's *Street Scene* (1931), while Mockridge borrowed one cue from *Young Mr. Lincoln* (1939) and the main title from *The Gunfighters* (1950) for *Man Who Shot Liberty Valance* (1961), building the score around those two cues. Newman's *Mark of Zorro* (1940) was used in the 1975 ABC-TV version of *Zorro* with Frank Langella and Ricardo Montalban; Lionel Newman was the music supervisor/director.

Alex North reused cues from *South Seas Adventure* (1958) in *Pocket Money* (1972) and cues from *Viva Zapata* (1951) in *Spartacus* (1960). Willard (1971) also had some very *Spartacus*-sounding music. *Bite the Bullet* (1975) was a rehash of basically everything he had done, using several previous scores that included *Cheyenne Autumn* (1964) and *Wonderful Country* (1959). I still find it hard to believe this was nominated for an Academy Award when so many of his greatest scores were ignored. Maybe they felt guilty about all those before? (By the way, North's 1987 *The Penitent* is great!)

Bernard Herrmann reused *Torn Curtain* (1966) cues in *Battle of Neretva* (1969), and some were also reworked by Bernstein in the *Cape Fear* remake (1991). The original *Cape Fear* (1962) had lots of vastly different music.

Regarding reuse of Jerry Goldsmith music by him and others, the U.S. TV film with Ben Gazzara *Fireball Forward* (1972) had music from *Patton* (1970) and *Von Ryan's Express* (1965). Lionel Newman was the music director. *The Culpepper Cattle Co.* (1972) had music by Tom Scott and reused *Flin-Flam Man* (1967) cues by Goldsmith. *The Last Hard Men* (1975) had music from *Rio Conchos* (1964), *100 Rifles* (1969) and other earlier Goldsmith western scores; *Kingdom of the Spiders* (1976) was tracked with his "Back There" *Twilight Zone* score from 1961.

Many Dimitri Tiomkin scores had those "scale-descending" background pieces that are so familiar. Herrmann really liked this piece and used variations of it in *Journey to the Center of the Earth* (1959), *White Witch Doctor* (1953) and *Beneath the 12 Mile Reef* (1953).

There are a few for readers to ponder.

John Winfrey
Lawrence, Kansas

Alexander & Ilya Salkind Present:
"Another Meaningful Film Music Experience"

...It was two in the morning, September 11th of last year, when I did something I usually don't do... I woke up. I hadn't heard any unsettling noises outside the house, the cat wasn't meowing, I didn't have to use the bathroom... I simply woke up. Three hours later, I received a phone call from my uncle saying that my

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grandmother had died. I can't begin to describe how I felt—my entire body went numb. After pausing a moment to convince myself I was actually awake, I threw on whatever and drove to my grandfather's home down the road.

Arriving there, I ran into the house where I found my big, strong grandfather crying uncontrollably over my grandmother's frail, 72 pound, motionless body. It was the most emotional scene I have ever witnessed. Two people who had known each other since childhood, who had been married for 52 years (September 21st was to be their 53rd anniversary) and whose combined love kept our family together were suddenly separated for all eternity. Even sadder, my grandfather, who always stays in bed until my grandmother gets up at four, kept laying there waiting for his "little girl" to arise. It wasn't until he leaned over and gave her a kiss that he realized she was gone.

Eventually, the whole family assembled at his house, and a cool, clear day became a cool, clear, breezy night. After mourning with loved ones for what seemed like months, I needed to be alone to sort through my feelings, so I went out to my truck, grabbed a copy of "The Soft Score" (a compilation I had finished the previous day), took my grandfather's portable stereo and retreated to the serenity of the backyard. Playing the tape, which began with the prologue from *Wind*, followed by music from *Once Upon a Forest*, *The Wind*

and the *Lion*, *The Last Starfighter*, *SpaceCamp*, *Blue Lagoon*, etc., I gazed out beyond the glistening waters of the swimming pool at my grandmother's glorious flower garden and reminisced.

Although I'm Catholic and was brought up in a religious family, I've never really believed in God, or that your spirit ascends to heaven upon dying. I do, however, kind of believe that a person's "energy" might still be alive somewhere after death. With that partial belief, I looked up to the stars and silently asked my grandmother if she'd found what she'd hoped to find. And, if so, would she give me some sort of sign so I'd know she was all right. While saying this, the love theme from *Superman* (instrumental version of "Can You Read My Mind?") climaxed, and a shooting star blazed across the heavens for roughly five seconds (the longest I've ever seen). My heart and mind began to tingle, and my sorrow turned to joy, for I knew that miraculous sight was her way of telling me not to worry; that she was just fine; and that she'd be looking over all of us, as she had always done.

The day after the funeral services, I went to the cemetery (which is located 100 feet away from my grandfather's house) to plant some mums. Aside from her family, flowers and music were my grandmother's life, so I played "The Soft Score" while tending to her site. As the love theme from *Superman* started, a beautifully-colored butterfly (Gram's favorite of all creatures) touched down

on her headstone and, oddly, remained there until that particular track ended, then it flew off into a crystal-blue sky.

My grandmother was the first person in our family to die (that is, in my time), and experiencing the death of someone who has given you so much love and kindness and comfort throughout the years really does hurt a lot, but I know the pain will eventually diminish. I'm just thankful for the 26 years we shared together, the values she taught me, and the love she gave me that I've passed on to others. Most of all, I'm thankful for having experienced those two special moments that eased my pain and gave me hope; moments that perhaps might never have happened had it not been for the magnificent music of composers such as John Williams. It may just have been a coincidence, but who's to say?... Alice A. Shevelin (1914-1993).

Tom Wallace
20 Drew Road
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...What a year for those of us who can't get enough film music! I can't remember a time when so many soundtracks were released. Hats off to Fox Records and Nick Redman for the fine series of classic scores and the ultimate soundtrack anthology, the 4CD *Star Wars* box set. Also to Doug Fake of Intrada for all the great stuff they gave us, and the guys at Varese Sarabande for their consistency of top-notch releases.

Something I noticed while Christmas

shopping in a local record store was how many people there were buying soundtracks. I was amazed. Before, you could walk into a record store and not have any trouble getting to the soundtracks. But this time, I had to wait for people to move out of my way. This has never happened before.

More and more people of all ages are discovering what we film music lovers have known all along—soundtracks are great! I hope this trend will continue (although I've maxed out my credit cards on soundtrack CDs).

Ronald Mosteller
4287 Banoak Rd
Vale NC 28168

...In FSM #38, Pedro Pacheco commented on the short tracks for some soundtracks. The shortest album I've seen is *Crossing Delancy*, which has 16 tracks whose times are 2:55, 0:48, 0:46, 3:19, 0:30, 0:38, 1:25, 1:46, 3:23, 2:17, 1:18, 0:35, 1:05, 0:36, 1:05, 0:16, 0:30 and 2:50. That's seven tracks under a minute each, and one of only 16 seconds. The whole cassette (and, I assume, CD, if there was one) totals only about 24 minutes.

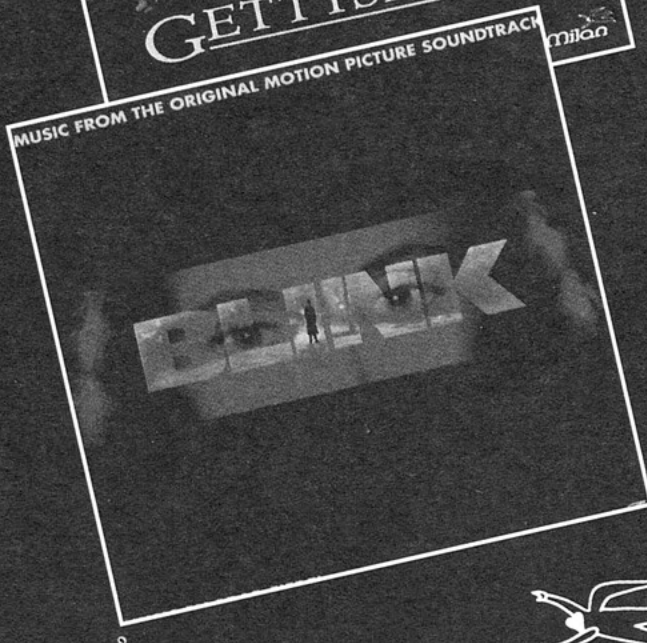
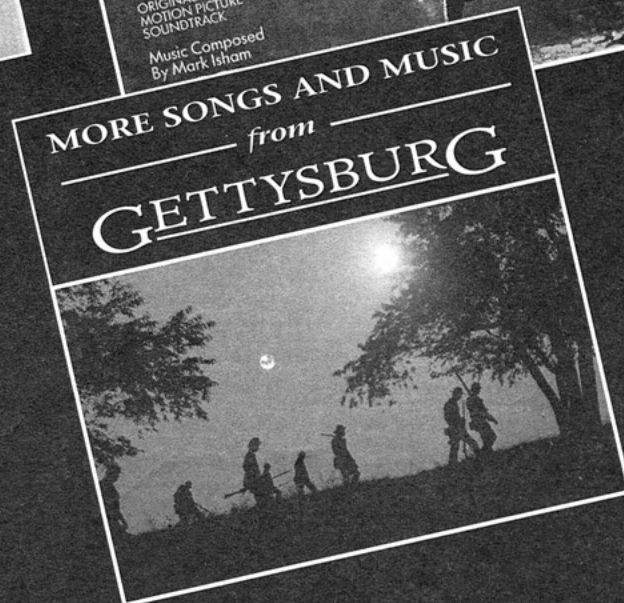
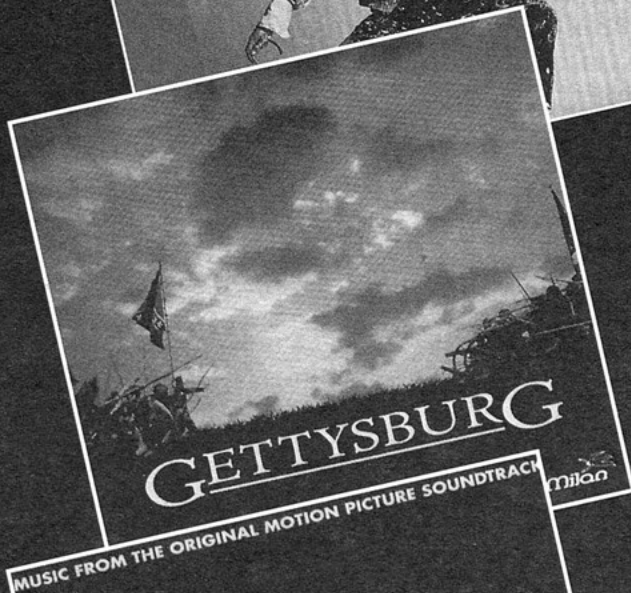
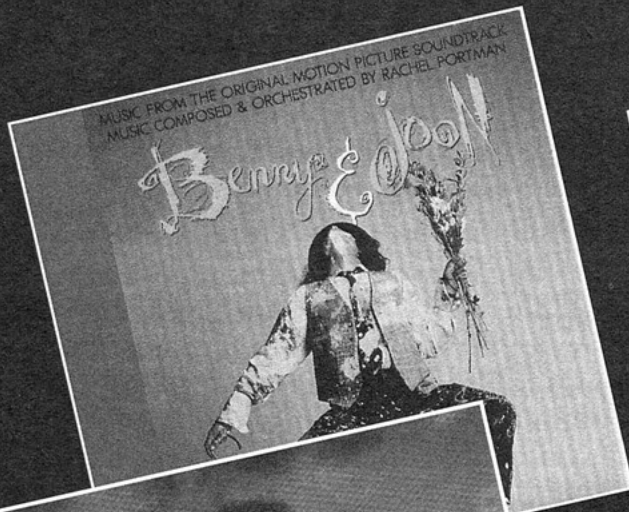
Evelyn C. Leeper
Matawan, New Jersey

Send your letters to the address on page 3. Respond to a letter above, start a new debate, or just state something—say anything, as long as it's to the point!

Next Month: The snow starts to melt up here.

Lukas Kendall, editor/publisher; Andy Dursin, SCORE editor

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